Design Manual

KANSAS
MAIN STREET

I. Introduction

A. The Role of Design in the Main Street Approach to Downtown Revitalization

The Main Street Approach to Downtown Revitalization is successful because it is a comprehensive strategy that is tailored to local opportunities and is implemented by local citizens. The Main Street Approach includes activity in four areas: Design, Organization, Promotion, and Economic Restructuring. Each of these four areas is described below.

- **Design** activities include enhancing the physical appearance of the commercial district by rehabilitating historic buildings and using good design in new construction, marketing, and land use planning.
- **Organization** aims to create consensus and cooperation among groups and individuals as they implement the Main Street Approach.
- **Promotion** is marketing what downtown has to offer community citizens, customers, investors, businesses, and visitors.
- **Economic Restructuring** is strengthening the downtown district's economic base by anticipating and meeting consumer demand for goods and services.

The Main Street Approach is a comprehensive effort to revitalize historic commercial areas through incremental and high-quality improvements that capitalize on existing assets. Accomplishing each of the four points in the Main Street Approach is absolutely essential to successful downtown revitalization. Thriving downtowns are important to communities. They symbolize a community's economic health and quality of life. They often embody much of the community's history and anchor nearby residential neighborhoods. Downtowns are good places for locally-owned small businesses and are a great place to start a business. Downtowns that are the focus of commercial activity and civic life in a community help to reduce sprawl, which reduces public spending on infrastructure. Many historic downtowns are tourist attractions.

This manual is devoted to the design aspects of the Main Street Approach. Downtowns that have well designed public spaces and buildings with historic downtown character are attractive and pleasant places to be. It is a pleasure to shop, stroll along the sidewalks, relax on benches and watch the activities around you, have a snack at a sidewalk café, meet friends for a meal, and be entertained in a downtown that is beautiful and well-maintained. In the last twenty years there have been several studies by Donovan Rypkema and others that show that investment in the appearance or design of downtowns and the businesses within downtowns is economically rewarding to the businesses and property owners. These studies prove that good design is good business.

Following are basic design principles that have proven to be appropriate to downtown revitalization through the Main Street Approach.

- Appreciate what already exists and retain original building materials.
- Be true to the style of the building.

- Do not try to create something that never was.
- Good design can exist in any era.
- Downtowns were built over time and therefore should not be restored to a specific era or style.
- Design with compatibility to neighboring buildings.
- Always strive for quality results.
- Design changes should be economically feasible.

B. How to Use the Design Manual

This manual has been written as components so that as needed, the components can be pulled out and used separately or in combinations that are less than the full complement of information in the manual. The components, or parts, of the manual include:

- Part I: The Introduction.
- Part II: A description of the Design Committee's Role in the Main Street Program.
- Part III: A description of the Typical Design Issues for Commercial Buildings Built Before 1920.
- Part IV: A description of the Typical Design Issues for Commercial Buildings Built Between 1920 and 1950.
- Part V: A description of the Typical Design Issues for Commercial Buildings Built Between 1950 and 1980.
- Part VI: A description of issues related to Demolition and New Construction in historic commercial districts.
- Part VII: A description of design issues in the Public Spaces in historic commercial districts.
- Part VIII: A description of design as a part of Merchandising.
- Part IX: A description of design as it relates to the use of Graphics.
- Part X: The ways in which Codes and Regulations affect design in downtowns.
- Part XI: A list of Design Tools for use in working with historic downtowns.
- Part XII: A list of Design Resources that can be used in implementing good design in downtowns.

In the descriptions of how to treat buildings in downtown commercial districts, the authors have distinguished between buildings that fill the lot and those that do not. Lot-filling buildings are the buildings that have been built to the lot line on all sides. This is the traditional way of constructing commercial buildings in urban areas. Urban commercial areas are typically designed so that buildings fill the available land from sidewalk to sidewalk on all sides of the block. Parking on the street and in parking garages is common. Surface parking lots are temporary uses of land rather than long-term strategies in urban contexts. Buildings are rarely set back from the sidewalks. These urban characteristics encourage pedestrian circulation from building to building and reduce the prominence of the automobile. Buildings that are "not lot-filling" are those that are set back from the lot lines on one or more sides of the property boundaries. Buildings that do not fill the lot were common in various historic eras. Creators of early

commercial districts often chose to place public buildings like city halls, courthouses, and libraries on lots with great setbacks of lawn so that they would be set apart from and made more important than the commercial buildings that filled their lots. Over time, more buildings were designed to be set back from the edges of their lots. These buildings were often intended to service automobiles or were set back to provide off-street parking for patrons.

Today suburban design is distinguished by the fact that buildings do not fill their lots. Suburban commercial design typically sets buildings back from the street and surrounds them by parking lots. These parking lots are often separated from roadways by berms or narrow areas of shrubbery and ground cover. This was an intentional change from the traditional model of serving pedestrians who walked from store to store as they shopped to serving people who came by car and parked in parking lots near the suburban store they wanted to patronize. Historic downtowns were originally designed on the urban model of buildings filling the lot, except when specific buildings were of major public importance. It is critical that buildings continue to fill the lot to retain the urban character that makes them different from the automobile-oriented suburban areas that developed in the last half of the 20th century.

II. The Design Committee's Role in the Main Street Program

The role of the Main Street Program's Design Committee is three-fold: 1) to educate and create awareness of the importance of design in the success of the Main Street program; 2) to be an advocate for good design in downtown; and 3) to facilitate projects that implement the recommendations for good design. Each of these roles is described below.

A. Education/Awareness

Creating awareness of the role design plays in the Main Street Approach among community members, business owners, and building owners is the first and most important role of the Design Committee. Everyone must have an awareness of design issues, an appreciation for local architectural and historical assets, an understanding of appropriate treatments and materials for building design projects, and an understanding of the available resources to encourage and facilitate appropriate downtown improvements.

- The Design Committee and Downtown Manager

Goals:

- Familiarity with design issues, vocabulary, and appropriate treatments.
- Awareness and understanding of the specific physical issues facing the local downtown business district and available resources for implementation.

Strategies:

- Basic design training.
- Assessment of the physical atmosphere in the local business district, i.e., identification of issues, awareness of conditions, and prioritization of potential improvements.

- Downtown Business and Property Owners

Goals:

- Awareness of local architectural assets and styles of downtown commercial buildings.
- Recognition and understanding of design issues for their own building.
- Understanding of the economics of good design and the marketing potential of a newly rehabilitated storefront.
- Knowledge of appropriate treatments and materials.
- Familiarity with available resources.

Strategies:

- Building inventory–see form under “XI Design Tools”.
- Training seminars/workshops on economics and appropriate treatments.
- Publicity on preservation projects through newsletters, awards, programs, etc.
- Brochures on available assistance and incentives.

- The Public

Goals:

- Appreciation of the community’s unique architectural assets.
- Awareness of the goals of the downtown program’s design efforts and available resources.

Strategies:

- Promotional activities that focus on historic assets, i.e., walking tours, business and building anniversaries, and open houses.
- Activities during events/festivals.
- Educational programs for children through the local school system.
- Design presentations to community groups and organizations.
- Publicity through local news media.

B. Advocacy

The Design Committee’s role in advocacy is:

Goals:

- To encourage appropriate design improvements for individual buildings and in the public space downtown.
- Be active in making sure public policies encourage appropriate design in and around the historic commercial area.

Strategies:

- Make individual contact with all business and property owners.
- Provide free or low-cost preliminary design assistance.
- Provide design guidelines that are easy to understand and use.
- Recognize good preservation projects through media coverage, awards, open house tours, etc.
- Document all projects with before and after photographs.
- Review public policies and pursue changes necessary to encourage preservation and appropriate design.
- Create brochures and pamphlets on the local processes for code and regulation compliance, permits for new construction and alteration of existing buildings.
- Be an informed participant in all public improvements that may impact downtown.

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C. Facilitating Projects

The Design Committee in facilitating project goals should:

Goal:

- Simplify and expedite processes for building owners rehabilitating their buildings.

Strategies:

- Serve as a resource for information about rehabilitation.
- Arrange training for local contractors and trades people in appropriate methods of rehabilitating historic buildings.
- Provide design assistance and voluntary design review.
- Encourage the use of design professionals through free or low-cost preliminary design services to building owners.
- Take advantage of “Incentives Without Walls” funding in designated Main Street cities as appropriate.
- Develop financial incentive programs such as low-interest facade rehabilitation loan programs with local banks.
- Create awareness of the state and federal financial incentive programs including matching grants and tax credits.
- Where appropriate, implement local ordinances that prescribe appropriate preservation guidelines and standards for significant historic buildings.

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Kansas Main Street Design Manual

Part III
DESIGN: Commercial Buildings Built Before 1920

III. Typical Design Issues for Commercial Buildings Built Before 1920

A. Building Components

Traditional Commercial Buildings

The historic commercial buildings that were built before 1920 in Kansas communities varied significantly. The very earliest buildings were often small and built of wood frame construction. These small wooden buildings were replaced as they were outgrown, destroyed by fire, and otherwise superceded with new construction. For the most part, the original historic commercial buildings in Kansas have been replaced and what remains to be preserved are second- or third-generation buildings.

The historic commercial buildings built prior to 1920 that remain have many similarities. These remaining historic commercial buildings are typically 25 or 50 feet wide and 100 or more feet deep. Their side walls and front facades were built to the lot line. They were constructed of masonry-bearing walls with wood floor framing and either wood, cast iron, or steel posts/columns. Most of these buildings had flat or front- to- rear sloping roofs with parapets. These early Kansas commercial buildings were typically one and two stories tall. However a few prominent commercial buildings were built three or more stories tall.

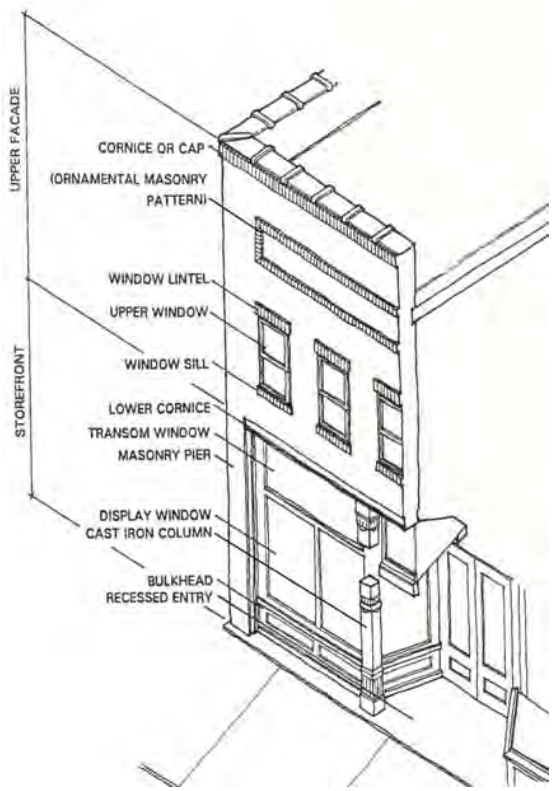

Diagram 1: Typical building facade components in buildings prior to 1920.

The storefronts of Kansas commercial buildings built before 1920 are similar in that they typically had a bulkhead, storefront display windows, recessed storefront entrance, entrance to the upper floor, masonry piers and cast iron columns, transom windows, an exposed steel lintel above the storefront, an upper storefront of brick, stone, or pressed metal with a regular pattern of double-hung windows, and a cornice of masonry, pressed metal, or wood (see Diagram 1).

Historic Buildings that Do Not Fill the Lot

Before 1920 there were only a few non-residential downtown buildings that did not build to the lot line as was common for commercial buildings of that era. These buildings tended to house highly significant functions and were set back from the street(s) on a lawn to give them prominence. They were typically buildings with public and religious uses such as courthouses, libraries, city halls, and churches.

A few automobile-oriented buildings like service stations, which tend to be set back from the lot lines, were built prior to 1920. However most auto-oriented buildings were built after 1920 when automobile ownership and use became common. Auto-oriented buildings will be addressed in Sections IV and V of this Manual.

Buildings that do not fill the lot were typically found toward the edges of the commercial district, or were in the very center of the commercial district, on a planned community square such as a courthouse square. These buildings were typically designed to be seen from all sides. The courthouses were not only to be seen from all sides, they were often also designed to be approached by pedestrians from all sides. Churches, libraries, and city halls, on the other hand more often had a single approach and "front" entrance.

B. Previous Building Alterations

Historic commercial buildings built prior to 1920 have served many, often changing, commercial purposes over many years. As a result of this long service, they have more likely than not been modified many times. The earliest of these buildings were built without modern conveniences such as electricity, plumbing, passenger and freight elevators, and central heating and air-conditioning. Most of these buildings have been updated periodically to provide both functional improvements and a more fashionable appearance.

Previous building alterations are important clues to a building's history and tell us about the ways things have changed in the lives of our communities and their citizens. Sometimes changes are valued and protected, other times we do not value the changes that previous owners and tenants made to buildings. It is important to understand the changes that were made before deciding whether to preserve them or not.

Today, through the efforts of the National Trust for Historic Preservation's National Main Street Center and the many state and local Main Street programs that have been implemented, there is a level of respect for historic commercial structures in the United States that is unprecedented, and it is likely that fewer buildings will be "remuddled"

than in the past.

C. Building Maintenance

Photo 1: An example of inappropriate first floor "modernizing" of facades on buildings dating prior to 1920.

Building maintenance is the most important way to preserve a historic building and to protect the financial investment it represents. Building materials naturally deteriorate over time. Water is the primary culprit in the deterioration of building materials, but other influences such as salts, acids, excessive heat and cold, settlement, abrasion, and plants and animals all contribute to building deterioration. The ways humans contribute to the deterioration of buildings is by improper design, construction, or maintenance.

Photo 2: A building facade needing maintenance and paint removal/cleaning and repainting.

With proper maintenance, building deterioration can be slowed considerably. Maintenance issues should be addressed when they are detected because maintenance costs rise exponentially with time.

Structure

The structure of the building must be maintained for the building to continue to be safe. Structural elements, such as load-bearing walls, columns, beams, joists, and trusses, must be in good condition for the building to have structural stability. Settlement due to shifting soil and material damage from moisture penetration are the greatest problems encountered in the structural systems of historic commercial buildings.

Enclosure

Photo 3: Building cornice exhibiting parapet damage that leads to moisture penetration into the wall system contributing to structural deterioration.

The roof, gutters, and walls protect the building's structural system from moisture penetration that causes deterioration of the building materials. Openings in the roof and walls, such as ventilation pipes, windows, and doors, must be appropriately constructed and well maintained to keep water out of the structural system and building interior. The roof drainage system (gutters, downspouts, and discharge system) is frequently a cause of water penetration and deterioration. The roof drainage system must be maintained to direct water away from the building.

Materials

The historic building materials commonly found in commercial buildings built in Kansas before 1920 include brick and stone masonry, terra cotta, pressed metal, cast iron, wood and steel framing, structural tile, concrete, wood exterior and interior finishes, wood and metal windows and doors, several types of glass, ceramic tile, and plaster. Each of these materials has significant characteristics (or properties) that establish its resistance to deterioration and help to determine the appropriate means of preservation through repair

and maintenance. There are many sources of information about preserving historic materials. See Section XII. "Design Resources" for sources of technical information.

Cleaning

Cleaning is one of the important aspects of building maintenance; however, cleaning that is not appropriate for the surface being cleaned can actually cause harm. Inappropriate cleaning can at best hasten the deterioration of building materials and at worst destroy the building materials.

Cleaning generally includes simple cosmetic activities like washing windows and painted surfaces. Surface cleaning can also include necessary activities like preparing wood surfaces for repainting, removing corrosion from metal before painting, or removing destructive biological growth and foreign materials from masonry surfaces.

It is important to recognize the natural aging process that occurs with older building materials and finishes and to respect the resulting patina. Sometimes the patina of age can provide a desirable image. On the other hand, some cleaning activities are necessary for the long-term preservation of building materials. To clean or not to clean building materials is determined based on the physical impact to the building materials and their long-term preservation, as well as aesthetic preference.

There are three types of cleaning methods: abrasive, chemical, and thermal. Whatever the reason for cleaning, the gentlest effective means of cleaning should be selected. The gentlest means of cleaning is usually dry brushing with a soft, natural-bristle brush. Using water and a soft brush or using a non-sudsing detergent with water are the next most effective methods for cleaning most exterior building materials.

Typical examples of abrasive cleaning methods are sweeping, dry scrubbing, sanding, scraping, and particle blasting with such things as sand, walnut shells, glass beads, and baking soda. Wood, sheet metal, and masonry should **NOT** be cleaned by sandblasting. The pressure of grit blasting, which removes both undesirable soils and the material itself, can deform sheet metal and open pores in wood and masonry that allow moisture penetration. Other forms of abrasive cleaning like water blasting can also have damaging effects on building materials and should be avoided. Carefully executed abrasive cleaning may be appropriate for strong materials such as cast iron.

Typical examples of chemical cleaning substances include water, detergents, acids, alkalies, turpentine, and the like. When high-powered chemical cleaners are necessary to remove stubborn soils or paint, the cleaner should be formulated for the specific building material being treated and the substance being removed.

Thermal cleaning methods are usually used to remove paint by applying heat with heat plates or heat guns, but there are also cold thermal paint removal methods that work well with metals. Heat methods of cleaning can cause damage by scorching or burning the building material. Heat methods of cleaning can be a fire hazard and should be used with great care. Open flames should not be used to clean historic surfaces.

D. Building Facades

Commercial buildings built before 1920 in Kansas typically had many similarities in materials, features, and architectural style. This era of commercial buildings was influenced by the architectural designs of buildings found in the booming eastern cities and in Chicago. The interpretation of architectural styles in Kansas was often more simple than in the major cities. Kansas builders and designers sometimes lagged behind their contemporaries in the adoption of stylistic trends.

The commercial buildings in Kansas during this era varied slightly by the availability of materials; however, most buildings still in existence constructed before 1920 benefitted from the material goods that were produced in, and brought by rail from more populated areas of the country. One of the ways in which Kansas commercial buildings are unique by region is in their use of native limestone. For example, in North Central Kansas, the native limestone used was usually "post rock," which is distinctive in color and size.

Cornice

Cornices for the commercial buildings of this era tended to be wood, pressed metal, terra cotta, and stone or brick masonry. The design of commercial buildings prior to 1920 consistently included a cornice to "terminate" the facade. This design trend emphasized the top of the building and gave "weight" to the top of the primary facade. By the 1910s, there was less focus on terminating the facade with an ornamental cornice and more upper facades were merely decorated with unique brick coursing and patterns.

Upper Floor Windows

Upper floor windows of this era were typically vertical rectangular double-hung windows. Sometimes they had arched tops or transom windows. They were sometimes

Photo 4: Example of brick and stone cornice. Note metal soffit material requiring maintenance.

paired for architectural emphasis or to provide adequate natural light. Typically upper floor windows had stone sills and stone or brick lintels. Sometimes cast iron was used for sills and lintels. In terra cotta and pressed metal facades, the sills and lintels matched the material of the terra cotta or pressed metal facade. The glass was most commonly clear glazing, but in some historic upper facade windows they used art glass–colored and patterned glass set in wood muntins or zinc cames.

Storefronts

Storefronts in historic commercial buildings were designed to provide natural light to the

Photo 5: Example of ornate glass transom window that allowed light to penetrate deeper into the space than lower windows would allow.

deep interior commercial space and to display goods for sale. With the exception of the bulkhead and necessary columns for structural support, the entire front facade at the first floor was typically glass and the frames and sashes necessary to support them. This design strategy created a sense of openness between the sidewalk and the building interior that is typical of historic commercial construction.

The entry to the commercial space was typically recessed. Sometimes it was recessed from the facade and sidewalk only a few feet, other times it was deeply recessed to make the most of the window display area. The door and window framing was typically wood or bronze. The glass was typically clear glass, except in the transom windows where it was frequently art glass or prism glass set in zinc cames.

In multi-story commercial buildings, there was almost always a second door providing access to a stairway to the upper floors. The stairway was typically positioned along one of the party walls. These entrances were sometimes recessed, but not always, and were designed with lesser detailing as a secondary entry.

Signs

Historic building signs ranged from common, simple flat sign boards suspended from the

Photo 6: Well maintained and restored original facade. Note consistent elements with Diagram 1.

facade to the less common elaborate shapes and designs. Historic signage also included painted signs on the glass of both the storefront and upper facade windows. In designing new signage for historic commercial buildings, it is good to keep in mind the purpose of signs and how they can contribute to the overall character of the downtown. Signs should have a design that complements the architectural character of the building. The size, proportions, colors, materials, and placement should accomplish the purpose of the signage without overwhelming the building and its neighbors. Exterior lighting is appropriate while back-lit lighting is not.

Awnings

Historic awnings were typically a combination of retractable and fixed canvas awnings. They were used primarily on south- and west-facing buildings to control sunlight. It was unusual, but sometimes north- and east-facing buildings also had awnings. Today, we

use awnings as a location for signage, to provide protection from precipitation for pedestrians, and as a way to bring color and decoration to a facade. No matter what purpose an awning has it should fit the building facade in size, scale, material, and color. It should fit between the flanking building piers and not over them. It should be durable and yet have the "temporary" look appropriate to an awning. For example, a textile awning on a lightweight metal frame (fixed or retractable) is appropriate, whereas a wood shingle roof or a rigid all-metal awning would not be appropriate. "Bubble" and back-lit awnings should be avoided.

E. Use of Color

Appropriate Color Choices

Historic commercial buildings were built with materials like brick and stone that had

Diagram 2: Appropriate sign and awning locations and proportions. Note awning is between, not over, piers.

natural and integral colors–red brick came in various reds, limestone was tan, buff or

gray. The use of wood, pressed metal, and cast iron necessitated painting to protect the materials from deterioration. Fewer paint colors were available historically than are available today and generally the paint colors used fell within what would be called the natural colors today. These natural colors included earthy deep reds, many browns from very dark to pale tans, low chroma (dull–not bright) yellows and oranges, many shades of low chroma green, and very dark blue, which almost looked black.

Most historic buildings do not look good when they have been painted with blues, violets, and pinks, or with high chroma (bright/intense) colors. Fire engine red, bright yellows and oranges, grass green, and other bright colors are generally inappropriate. These color recommendations also apply to color choices for awnings and signs. See the appendix to this manual for historic color charts.

Appropriate Placement of Color

Appropriate placement of color on a building can enhance its architectural character and create visual interest in the facade and its ornamentation. Typically it is best to limit a color scheme to three colors–one primary color and two accent colors that coordinate with the primary color.

The primary color of any facade is nearly always based on the natural material of the facade construction. If the building has a red brick facade, then the primary color in the color scheme is the earthy red of the brick and no more than two other colors are selected to "harmonize" with it. Most of the time, it is best to choose one color lighter than the primary color and one color darker than the primary color.

Typically when painting a historic building of this era, the pressed metal cornices would have been painted a solid neutral color to resemble stone–the material they were generally imitating. The stone colors used on cornices tend to be pale enough that the ornamental surface of the pressed metal was enhanced by sunlight and shadow. Metal cornices were typically not painted multiple colors as is done today to enhance the detail, and is therefore not recommended.

The cast iron elements and window sashes of historic facades were usually painted a very dark color. Window frames were sometimes painted a different color than the sashes. Doors were often painted one color, however the panels were sometimes painted a different color than the stiles and rails which are the vertical and horizontal solid boards surrounding panels in a door. Again, the use of two harmonious accent colors–one lighter and one darker than the primary color of the facade works well with doors.

Photo 7: Example of a pre 1920 building in a solid light color on metal work with darker accents at doors. Note decorative pressed metal cornice is painted a solid color.

F. Rear Facades

Historically, rear facades were very important work areas. They provided a place to bring goods and services to the store and a place to take out trash. Before air-conditioning, the rear doors and windows contributed to cross ventilation. Today, rear facades of commercial buildings serve many functions. They continue to be a place for utility service, trash bins, deliveries, and employee entrance. In addition, rear facades have in many communities become second entrances for shoppers. The changing nature of the rear facade has resulted in different expectations about the appearance of the rear facade. Today, we expect rear facades to be neat and clean so that they are visually appealing. Most rear facades are more visible than they were historically. Rear facades today are very likely to have a public parking lot next to them and to be visible from nearby streets. Thus, while they still have the functional role as the "back" of the commercial operation, they should be maintained with care to make a good impression.

Photo 8: A rear facade open to parking which does not exhibit a well maintained attractive appearance.

Photo 9: Rear facades may be further enhanced with additional emphasis on design character and maintenance.

Photos 10: Note clean well maintained areas adjacent to parking areas.

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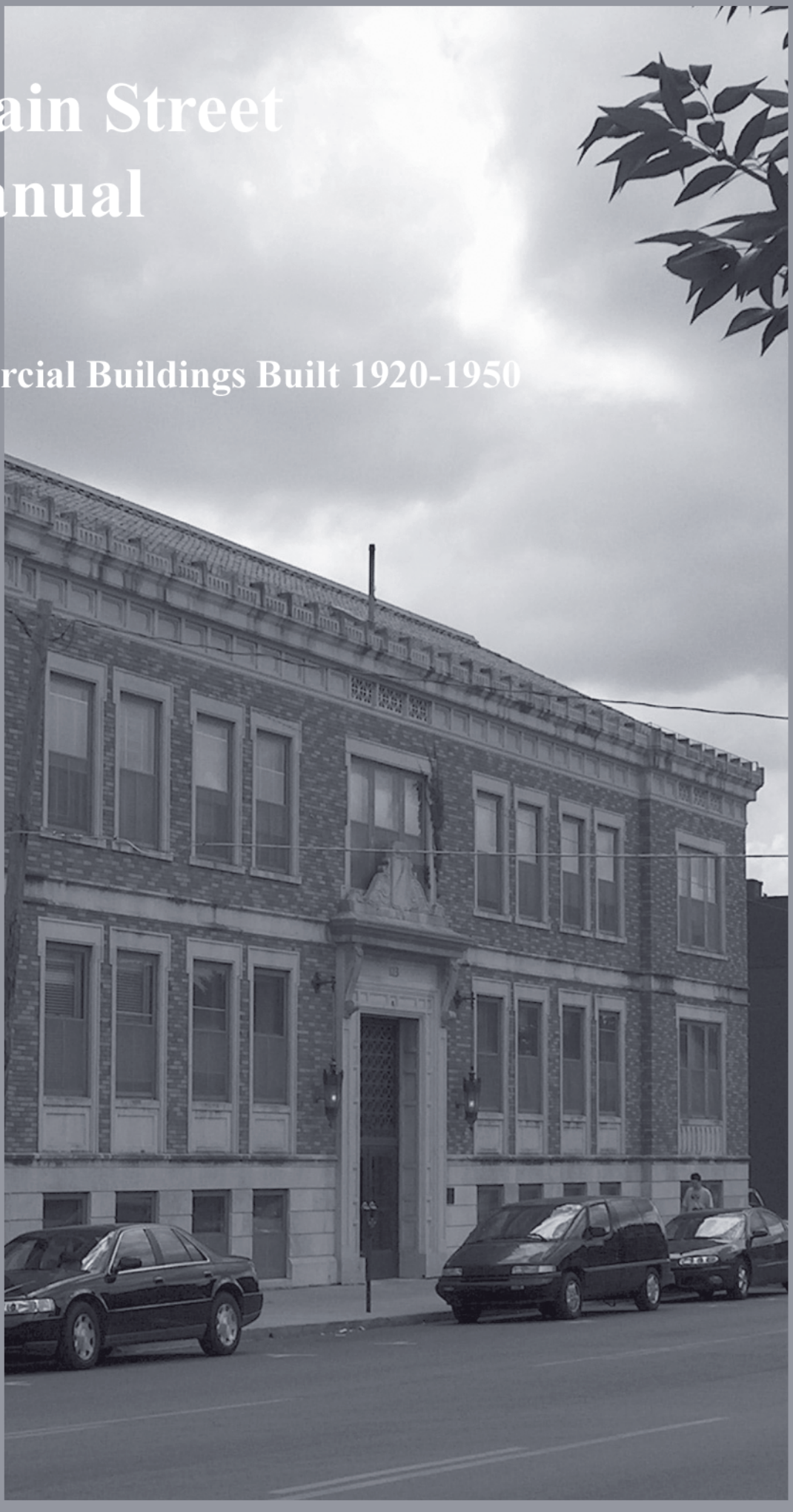
Kansas Main Street Design Manual

Part IV

DESIGN: Commercial Buildings Built 1920-1950



IV. Typical Design Issues for Commercial Buildings Built Between 1920 and 1950

A. Building Components

Traditional Commercial Buildings

The historic commercial buildings built between 1920 and 1950 in Kansas communities consisted of a wide variety of types and styles. This era produced many one- and two-story brick buildings with little ornamentation other than simple ornamental brickwork near the top of the facade. This era also produced a wide range of "Modern" architectural designs that were influenced by the architectural styles of the times including Art Deco, Art Moderne, and International Styles. While many of the buildings constructed during this era were one or two stories tall, a few prominent commercial buildings were built three or more stories tall. Many buildings built during this period were "replacement" buildings for older commercial buildings that had deteriorated or burned.

The historic commercial buildings built between 1920 and 1950 retained many of the characteristics that have come to be associated with historic commercial buildings in Kansas communities. They were constructed within the typical platted lots that are 25 or 50 feet wide and 100 or more feet deep. In many cases, their side walls and front facade were built to the lot line. As with the earliest commercial buildings, most of these early 20th century buildings had flat or front- to-rear sloping roofs with parapets.

By the 1920s, there had been major improvements in construction to make buildings more fireproof than their predecessors. Masonry and steel were the most common building materials used in commercial construction. Typically, the commercial buildings of this era were constructed of masonry bearing walls with steel or concrete beams and columns and cast concrete flooring supported by structural tile arches or metal decks. However, there were still a few commercial buildings constructed with wood floor framing and a small number of steel frame buildings with non-structural exterior walls, i.e. curtain wall construction. This was the era that initiated modern curtain wall construction–where the exterior wall was not load-bearing. The curtain wall construction type allowed a wider range of exterior materials to be used, and thus, commercial building facades began to include a great deal more variety in material and design.

The storefronts of Kansas commercial buildings built between 1920 and 1950 had several variations. The earliest commercial buildings of this era were similar to the buildings built before 1920, while later buildings in this era frequently deviated from the traditional historic storefront components. The buildings that were similar in style to the pre-1920s buildings should use the design guidance provided under Section III of this report (see Photos 1 & 2).

Photo 1: View of building exhibiting horizontal orientation. Note metal transom cover to be removed.

Photo 2: View of building exhibiting vertical orientation. Note inappropriate infill and undersized replacement windows.

Buildings constructed in the Art Moderne style had a horizontal emphasis and a

"streamlined" aesthetic. This was achieved by the use of taller bulkheads, shorter storefront windows, banding of materials, and either building only one-story in height or when built two or three stories tall, there was less emphasis placed on the upper facade than in earlier styles. Two-story buildings from this era often used ribbons of windows

Photo 3: View of the Republic County Courthouse, looking east. A Historic Register listed building which is an excellent example of the Art Deco architectural style.

or a more regular rhythm of upper facade windows rather than the symmetry that had been common in earlier commercial buildings.

Art Deco buildings of this era tended to be taller and have a vertical emphasis in their design. They generally achieved the vertical emphasis through vertical bands of ornamentation such as cut or sculptured stone or terra cotta and placement of doors, windows and other openings in the building facade (see Photo 3). International Style buildings from this era used curtain walls with much glass. These curtain walls were often contrasted with unit masonry or metal paneled solid walls to create a modern aesthetic. The International Style buildings tended to ignore the historic patterns of storefront that were popular historically. These buildings sometimes included a set-back from the lot lines, which is addressed in the following paragraph.

Historic Buildings that Do Not Fill the Lot

There were many buildings built between 1920 and 1950 that did not fill the lot because they were being built to serve the automobile or because they were influenced by the International Style, which emphasized development of public plazas (or open space) around the building. The buildings that did not fill the lot were sometimes built for highly significant functions and were set back from the street(s) on a lawn to give them prominence. They were typically buildings with public and religious uses such as

Photo 4: 1920-1950 Building features vertical orientation with stone and terra cotta accents.

Photo 5: Detailed terra cotta facade.

courthouses, libraries, city halls, and churches (see Photo 3).

There were many automobile-oriented buildings like service stations built between 1920 and 1950. These buildings were often built on the corner of the block so that they could have curb cuts on two streets, thus easing vehicular access. The earliest were often quite small with a semi-circular drive. Later service stations were often L-shaped buildings at the back corner of the lot with a rectangular area tucked into the L-shape used for vehicular access to service bays and to the refueling pumps.

Buildings that do not fill the lot were typically found toward the edges of the commercial district or were in the very center of the commercial district on a planned community square such as a courthouse square. These buildings were typically designed to be seen from all sides. The courthouses were not only to be seen from all sides, they were often also designed to be approached by pedestrians from all sides. Churches, libraries, and city halls more often had a single approach and "front" entrance.

B. Previous Building Alterations

Historic commercial buildings built between 1920 and 1950 have served many, often changing, commercial purposes over the years. As a result of their long service, they have likely been modified many times. Most of these buildings were built with at least some of the modern conveniences considered essential today and have been updated

periodically to provide both functional improvements and a more fashionable appearance.

Previous building alterations are important clues to a building's history and tell us about the ways things have changed in the lives of our communities and their citizens. Sometimes changes are valued and protected; other times we do not value the changes that previous owners and tenants made to buildings. It is important to understand the changes that were made before deciding whether to preserve them or not.

Today, through the efforts of the National Trust for Historic Preservation's Main Street Center and the many state and local Main Street programs that have been implemented, there is a level of respect for historic commercial structures in the United States that is unprecedented and it is likely that fewer buildings will be "remuddled" than in the past.

C. Building Maintenance

Building maintenance is the most important way to preserve a historic building and to protect the financial investment it represents. Building materials naturally deteriorate over time. Water is the primary culprit in the deterioration of building materials, but other influences such as salts, acids, excessive heat and cold, settlement, abrasion, and plants and animals all contribute to building deterioration. The ways humans contribute to the deterioration of buildings is by improper design, construction, or maintenance. With proper maintenance, building deterioration can be slowed considerably. Maintenance issues should be addressed when they are detected because maintenance costs rise exponentially with time.

Structure

The structure of the building must be maintained for the building to continue to be safe. Structural elements, such as load-bearing walls, columns, beams, joists, and trusses, must be in good condition for the building to have structural stability. Settlement due to shifting soil and material damage from moisture penetration are the greatest problems encountered in the structural systems of historic commercial buildings.

Enclosure

The roof, gutters, and walls protect the building's structural system from moisture penetration that causes deterioration of the building materials. Openings in the roof and walls, such as ventilation pipes, windows, and doors, must be appropriately constructed and well maintained to keep water out of the structural system and building interior. The roof drainage system (gutters, downspouts, and discharge system) is frequently a cause of water penetration and deterioration. The roof drainage system must be maintained to direct water away from the building.

Materials

During this 30-year era many new materials were introduced. Both old and new materials were used in the construction of these buildings including reinforced concrete, steel structural elements, structural clay tiles, terra cotta, glazed brick, cast stone, thin stone veneers, concrete block, simulated masonry, glass block, prism glass, plate glass,

pigmented structural glass, spandrel glass, and metal trim. Panels of all types including stainless steel, aluminum, a corrosive resistant metal "monel", nickel silver, and porcelain enamel-finished metal panels were also used. During this era, exteriors and interiors included much more variety in design and material than in previous times. Metals were commonly used for doors and windows. Many man-made and standardized products were introduced to speed construction and reduce labor.

Each of these materials has significant characteristics (or properties) that establish its resistance to deterioration and help to determine the appropriate means of preservation through repair and maintenance. There are many sources of information about preserving historic materials. See Section XII. Design Resources for sources of technical information.

Cleaning

Cleaning is one of the important aspects of building maintenance, however cleaning that is not appropriate for the surface being cleaned can actually cause harm. Inappropriate cleaning can at best hasten the deterioration of building materials, and at worst, destroy the building materials.

Cleaning generally includes simple cosmetic activities like washing windows and painted surfaces. Surface cleaning can also include necessary activities like preparing wood surfaces for repainting, removing corrosion from metal before painting, or removing destructive biological growth and foreign materials from masonry surfaces.

It is important to recognize the natural aging process that occurs with older building materials and finishes and to respect the resulting patina. Sometimes the patina of age can provide a desirable image. On the other hand, some cleaning activities are necessary for the long-term preservation of building materials. To clean or not to clean building materials is determined based on the physical impact to the building materials and their long-term preservation, as well as aesthetic preference.

There are three types of cleaning methods: abrasive, chemical, and thermal. Whatever the reason for cleaning, the gentlest effective means of cleaning should be selected. The gentlest means of cleaning is usually dry brushing with a soft, natural-bristle brush. Using water and a soft brush or using a non-sudsing detergent with water are the next most effective methods for cleaning most exterior building materials.

Typical examples of abrasive cleaning methods are sweeping, dry scrubbing, sanding, scraping, and particle blasting with such things as sand, walnut shells, glass beads, and baking soda. Wood, sheet metal, and masonry should **NOT** be cleaned by sandblasting. The pressure of grit blasting removes both undesirable soils and the material itself, can deform sheet metal, and it opens pores in wood and masonry that allow moisture penetration. Other forms of abrasive cleaning like water blasting can also have damaging effects on building materials and should be avoided. Carefully executed abrasive cleaning may be appropriate for strong materials such as cast iron.

Typical examples of chemical cleaning substances include water, detergents, acids, alkalies, turpentine, and the like. When high-powered chemical cleaners are necessary to remove stubborn soils or paint, the cleaner should be formulated for the specific building material being treated and the substance being removed.

Thermal cleaning methods are usually used to remove paint by applying heat with heat plates or heat guns, but there are also cold thermal paint removal methods that work well with metals. Heat methods of cleaning can cause damage by scorching or burning the building material. Heat methods of cleaning can be a fire hazard and should be used with great care. Open flames should not be used to clean historic surfaces.

D. Building Facades

Commercial buildings built between 1920 and 1950 in Kansas varied significantly in design because of the many new materials available and because of the changing architecture styles of the early 20th century. The interpretation of architectural styles in Kansas were often more simple than in the major cities. Kansas builders and designers sometimes lagged behind their contemporaries in the adoption of stylistic trends. However significant buildings/businesses like theaters, banks, utility companies and a few national franchises such as Russell Stover and Kress Department Stores brought higher style buildings to Kansas communities. The regional variation of available building materials did not exist as much during this era as it did prior to the early 20th century because manufactured building materials were both more common and more easily available.

Cornice

Cornices for the commercial buildings of this era tended to be ornamental brickwork, terra cotta, and cast stone (see Photos 2, 4 and 6). The design of commercial buildings between 1920 and 1950 saw a slow decline in the use of a cornice to "terminate" the facade and often consisted of only simple ornamental masonry. By the time the International Style had firmly taken hold, cornices on commercial buildings were no longer important.

Upper Floor Windows

Upper floor windows of this era were either similar to the upper floor windows described in Part III or were more simple than their predecessors. They were often paired or aligned in ribbons of windows. The window surrounds were minimized and the frames were often metal and quite thin, thus lending a clean, smooth feeling to the building facade. The glass was most commonly clear glazing (see Photo 1).

Storefronts

Storefronts in commercial buildings of this era were sometimes similar in design to the historic commercial buildings that predated them; however, many were more modern interpretations of their predecessors. They often had more elaborate and deeper recessed entries, which provided greater display window space. The display windows were often

raised up on a higher bulkhead than the earlier commercial buildings. This was especially true for banks and stores that displayed small things like jewelry and clocks. The entrance doors and window framing during this era were typically aluminum and the glass was clear, except in the transom windows where the glass was frequently patterned or prism glass.

In multi-story commercial buildings, there was almost always a second door providing access to a stairway to the upper floors. The stairway was typically positioned along one of the party walls. These entrances were sometimes recessed, but not always, and were designed with lesser detailing as a secondary entry unless the building was quite tall, and then it might be designed more grandly as a public entrance to an elevator and stair lobby.

Photo 6: An example of a corbeled brick cornice.

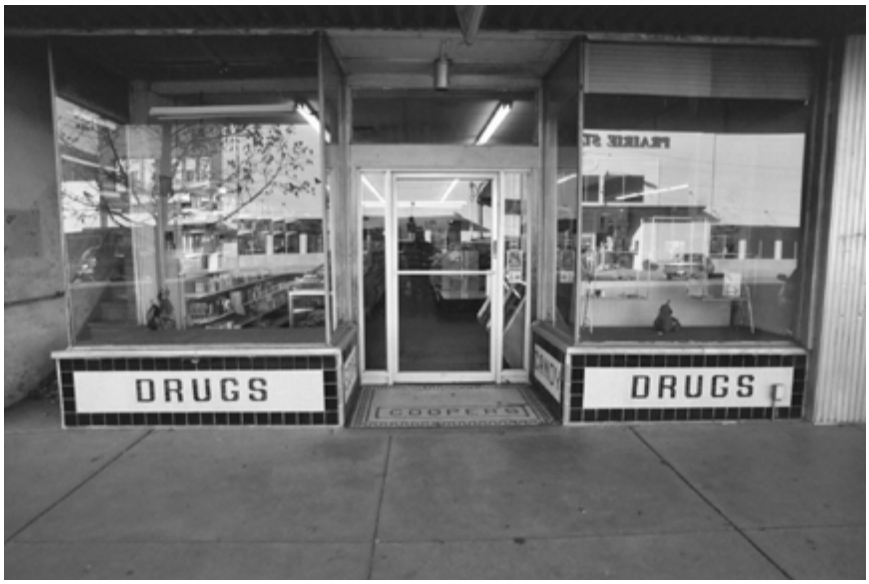


Photo 7: Ceramic tile storefront bulkhead and entry. Note deeper recess and entrance and stairway to upper floor on left.

Signs

Historic building signs during this era became much more integrated with the design of the facade. Pigmented structural glass facades often had elaborate inlaid glass signage along with other motifs. Metals were used to full advantage for signs. Awnings also provided the opportunity for signage. They continued the use of painting signs on the glass of both the storefront and upper facade windows. In designing new signage for historic commercial buildings, it is good to keep in mind the purpose of signs and how they can contribute to the overall character of the downtown. Signs should have a design that complements the architectural character of the building. The size, proportions, colors, materials, and placement should accomplish the purpose of the signage without overwhelming the building and its neighbors. Reference to "The Buildings of Main Street: A Guide to American Commercial Architecture Updated Edition" by Richard Longstreth, Alta Mira Press 2000.

Awnings

Historic awnings during this era continued the use of both retractable and fixed awnings. The new materials used for construction introduced new materials to be used for awnings. Metal awnings were sometimes used with the Art Moderne and Art Deco facades. International Style commercial buildings did not use awnings, but used recessed display windows as a means of sun control where necessary. Today, we use awnings as a location for signage, to provide protection from precipitation for pedestrians, and as a way to bring color and decoration to a facade. No matter what purpose an awning has, it should fit the design of the building facade in size, scale, material, and color.

Diagram 1: Typical sign and awning locations and proportions. Note awning is between, not over, piers.

E. Use of Color

Appropriate Color Choices

The pallette of colors used in historic commercial buildings during the period between 1920 and 1950 was more diverse than for the era that preceded it. Color use included the natural colors that had been used historically, but because so many modern materials of this era were man-made, they were also able to be quite colorful. The architectural designs of this era included pattern on the buildings' exteriors. These patterns were created by combining different materials and by using the same materials in different colors. Metals such as aluminum and monel did not need to be coated to protect them from deterioration, and thus for the first time, it was common to see "white" metals on the exteriors of buildings in doors, windows, and trim.

The color pallette of this era included the natural colors like earthy deep reds, many browns from very dark to pale tans, low chroma (dull–not bright) yellows and oranges, many shades of low chroma green, black, and a variety of blues and pinks. In fact, this was an era when any color was possible; the Russell Stover stores used a reflective deep violet pigmented structural glass for the facade.

Although this era used a wide variety of colors, most historic buildings look their best when they retain their original colors. During this era there was a strong emphasis on permanence in material finishes thus most exterior building materials used did not require paint coatings. If there is an exterior material from buildings of this era that needs to be refinished, the color choice should be consistent with the historic use of color for that building material.

When choosing awnings and colors for signs, it is a good idea to retain the colors that fit the overall character of the building facade. Choosing high chroma (bright/intense) colors like fire engine red, bright yellows and oranges, and grass green for new features are generally inappropriate.

Appropriate Placement of Color

Appropriate placement of color on a building of the era 1920-1950 is a matter of understanding the historic design and materials. Because they used low-maintenance and durable materials, the original materials are often intact and provide evidence of the original colors. In cases where the historic materials have been modified over the years and one has to do research to find out what the historic colors were, there should be photographic documentation of buildings from this era. Some of the photographs will both predate the modifications and be in color, thus eliminating much of the "guess work" required in determining colors for earlier buildings.

F. Rear Facades

Historically, rear facades were very important work areas. They provided a place to bring goods and services to the store and a place to take out trash. Front facade remodeling projects were popular in the era from 1920-1950. These remodeled front facades may be significant and worthy of preservation, but at the time the project was done, the rear facade may not have been remodeled, thus the historic building's rear facade remains as it was historically. These "split-personality" buildings exist in many downtowns. If the entire building was constructed in the era from 1920-1950, it is more likely that the front and rear facades will be similar in style.

Today, rear facades of commercial buildings serve many functions. They continue to be a place for utility service, trash bins, deliveries, and employee entrance. In addition, rear facades have in many communities become second entrances for shoppers. The changing nature of the rear facade has resulted in different expectations about the appearance of the rear facade. Today, we expect rear facades to be neat and clean so that they are visually appealing. Most rear facades are more visible than they were historically. Rear facades today are very likely to have a public parking lot next to them and to be visible from nearby streets. Thus, while they still have the functional role as the "back" of the commercial operation, they should be maintained with care to make a good impression.

Photo 8: A rear facade open to parking which does not exhibit a well maintained attractive appearance.

Photo 9: Rear facades may be further enhanced with additional emphasis on design character and maintenance.

Photos 10: Note clean well maintained areas adjacent to parking areas.

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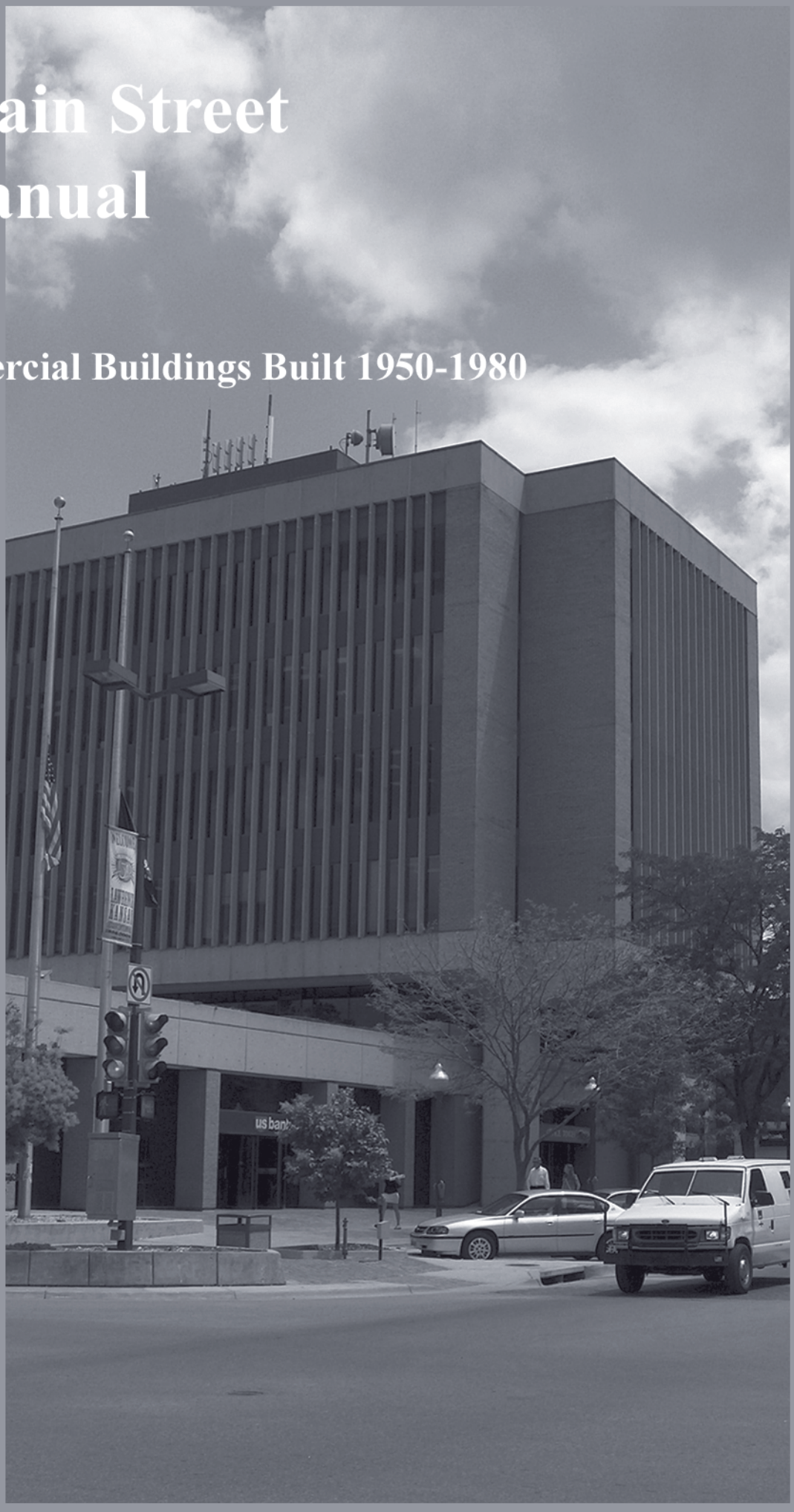
Kansas Main Street Design Manual

Part V
DESIGN: Commercial Buildings Built 1950-1980



V. Typical Design Issues for Commercial Buildings Built Between 1950 and 1980

A. Building Components

Modern Commercial Buildings

The commercial buildings built between 1950 and 1980 in Kansas communities consisted of a wide variety of types and styles. This era was influenced by modernism in design theory and the impact of modernism is seen in the buildings constructed after World War II. Steel, reinforced concrete, and glass were the materials of choice for modern commercial buildings. While many modern era buildings have been criticized for their harsh and stark aesthetic qualities, the best of the modern era buildings are aesthetically interesting and have become a significant part of our built environment.

While many of the buildings constructed during this era in small Kansas communities were one or two-stories tall, a few prominent commercial buildings were built three or more stories tall. Many buildings built during this period were "replacement" buildings for older commercial buildings that had deteriorated or been demolished.

The commercial buildings built between 1950 and 1980 were often constructed on multiple lots resulting in most of them being at least 50 feet wide. In many cases they were built set back from the sidewalk on one or more sides thus creating "public space" in the form of paved and sometimes landscaped plazas. Modern era buildings typically had flat roofs with parapets, windows were arranged either in horizontal ribbons, vertically aligned, on a grid pattern, or as curtain walls that concealed the building structure from the external viewer. The street level (or first floor) facades of Kansas commercial buildings built between 1950 and 1980 had several variations and most did not retain the "historic storefront" character of earlier commercial buildings.

There was such diversity in modern era design it is not possible to neatly describe the characteristics of modern buildings in one conclusive statement. However, modern buildings of the 1950s through the 1970s have been categorized by leading historians. Among the commonly accepted styles within the modern era are the International Style, Formalism, Brutalism, and Expressionism. The following descriptions are from the U. S. General Services Administration's publication "Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s, and 70s," published in September 2003 and written by Robinson & Associates, Inc., Judith H. Robinson and Stephanie S. Foell.

The International Style is characterized by an absence of ornamentation, box-shaped buildings, expansive windows, smooth wall surfaces, and cantilevered building extensions (see Photo 1).

Photo 1: Example of early 1950's International Style building. Note expansive glass areas, straight linear lines, and cantilevered planes over entrances.

Formalism is characterized by flat projecting rooflines, smooth wall surfaces, high-quality materials, columnar supports, and strict symmetry (see Photo 2).

Photo 2: Example of Formalism. David J. Wheeler Federal Building and U.S. Post Office.

Brutalism is characterized by weighty massiveness, rough-surfaced, exposed concrete walls, broad and expansive wall surfaces, and deeply recessed windows (see Photo 3).

Photo 3: Example of Brutalism. Federal Building, U.S. Post Office, and Courthouse, Rome, Georgia.

Expressionism is characterized by sweeping curved roof lines and wall surfaces, nonexistent or minimal use of symmetrical or geometric forms, faceted, concave or convex surfaces, and arched or vaulted spaces (see Photo 4).

B. Previous Building Alterations

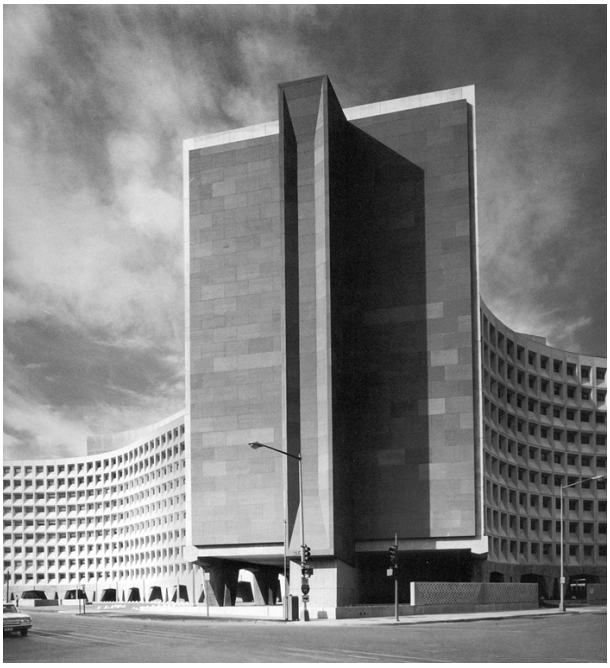


Photo 4: Example of Expressionism. U.S. Department of Housing and Urban Development Building.

Commercial buildings built between 1950 and 1980 have sometimes been modified to meet changing needs or to "improve" their appearance. Previous building alterations are important clues to a building's history and tell us about the ways things have changed in the lives of our communities and their citizens. Sometimes changes are valued and protected; other times we do not value the changes that previous owners and tenants made to buildings. It is important to understand the changes that were made before deciding whether to preserve them or not.

Today, through the efforts of the National Trust for Historic Preservation's Main Street Center and the many state and local Main Street programs that have been implemented, there is a level of respect for historic commercial structures in the United States that is unprecedented and it is likely that fewer buildings will be "remuddled" than in the past. By providing guidance on preserving newer buildings in historic downtowns, this booklet hopes to influence the preservation of 20th century modern commercial buildings.

C. Building Maintenance

Building maintenance is the most important way to preserve a historic building and to protect the financial investment it represents. Building materials naturally deteriorate over time. Water is the primary culprit in the deterioration of building materials, but other influences such as salts, acids, excessive heat and cold, settlement, abrasion, and plants and animals all contribute to building deterioration. The ways humans contribute to the deterioration of buildings is by improper design, construction, or maintenance. With proper maintenance, building deterioration can be slowed considerably. Maintenance issues should be addressed when they are detected because maintenance costs rise exponentially with time.

Structure

The structure of the building must be maintained for the building to continue to be safe. Structural elements, such as load-bearing walls, columns, beams, joists, and trusses, must be in good condition for the building to have structural stability. Settlement due to shifting soil and material damage from moisture penetration are the greatest problems encountered in the structural systems of historic commercial buildings.

Enclosure

The roof, gutters, and walls protect the building's structural system from moisture penetration that causes deterioration of the building materials. Openings in the roof and walls, such as ventilation pipes, windows, and doors, must be appropriately constructed and well maintained to keep water out of the structural system and building interior. The roof drainage system (gutters, downspouts, and discharge system) is frequently a cause of water penetration and deterioration. The roof drainage system must be maintained to direct water away from the building.

Materials

During this 30-year era many new building materials were introduced. Both old and new materials were used in the construction of these buildings including reinforced concrete, steel structural elements, brick, cast stone, thin stone veneers, concrete block, simulated masonry, glass block, plate glass, spandrel glass, and metal trim. Panels of all types were used including stainless steel, aluminum, and porcelain enamel finished metal panels. During this era exteriors and interiors included much more variety in design and material than in previous times. Metals were commonly used for doors and windows. Many man-made and standardized products were introduced to speed construction and reduce labor. Exterior Insulation Finish Systems (EIFS) is one such material which has risen in popularity due to low cost, fast installation, and a "stucco" finish appearance. Products containing asbestos were commonly used through the middle 1970s and during the last two decades significant effort and expense has occurred with the containment or removal of this and other hazardous materials in existing buildings. Also, some concern has been evidenced over improperly installed EIFS systems which, when introduced to moisture, produce high levels of mold and mildew.

Each of these construction materials has significant characteristics (or properties) that establish its resistance or susceptibility to deterioration and help to determine the appropriate means of preservation through repair and maintenance. There are many sources of information about preserving historic materials. See Section XII Design Resources for sources of technical information.

Cleaning

Cleaning is one of the important aspects of building maintenance; however, cleaning that is not appropriate for the surface being cleaned can actually cause harm. Inappropriate cleaning can at best hasten the deterioration of building materials, and at worst, destroy the building materials.

Cleaning generally includes simple cosmetic activities like washing windows and painted surfaces. Surface cleaning can also include necessary activities like preparing wood surfaces for repainting, removing corrosion from metal before painting, or removing destructive biological growth and foreign materials from masonry surfaces.

It is important to recognize the natural aging process that occurs with older building materials and finishes and to respect the resulting patina. Sometimes the patina of age can provide a desirable image. On the other hand, some cleaning activities are necessary for the long-term preservation of building materials. To clean or not to clean building materials is determined based on the physical impact to the building materials and their long-term preservation, as well as aesthetic preference.

There are three types of cleaning methods: abrasive, chemical, and thermal. Whatever the reason for cleaning, the gentlest effective means of cleaning should be selected. The

gentlest means of cleaning is usually dry brushing with a soft, natural-bristle brush. Using water and a soft brush or using a non-sudsing detergent with water are the next most effective methods for cleaning most exterior building materials.

Typical examples of abrasive cleaning methods are sweeping, dry scrubbing, sanding, scraping, and particle blasting with such things as sand, walnut shells, glass beads, and baking soda. Wood, sheet metal, and masonry should **NOT** be cleaned by sandblasting. The pressure of grit blasting removes both undesirable soils and the material itself, can deform sheet metal, and it opens pores in wood and masonry that allow moisture penetration. Other forms of abrasive cleaning like water blasting can also have damaging effects on building materials and should be avoided. Carefully executed abrasive cleaning may be appropriate for strong materials such as cast iron.

Typical examples of chemical cleaning substances include water, detergents, acids, alkalies, turpentine, and the like. When high-powered chemical cleaners are necessary to remove stubborn soils or paint, the cleaner should be formulated for the specific building material being treated and the substance being removed.

Thermal cleaning methods are usually used to remove paint by applying heat with heat plates or heat guns, but there are also cold thermal paint removal methods that work well with metals. Heat methods of cleaning can cause damage by scorching or burning the building material. Heat methods of cleaning can be a fire hazard and should be used with great care. Open flames should not be used to clean historic surfaces.

D. Building Facades

Commercial buildings built between 1950 and 1980 in Kansas varied significantly in design because of the influences of modern theory on design. The interpretation of architectural styles in Kansas were often more simple than in the major cities. Kansas builders and designers sometimes lagged behind their contemporaries in the adoption of stylistic trends in architecture. However, significant buildings/businesses such as banks, utility companies, and national franchises brought higher style buildings to Kansas communities. The regional variation of available building materials that had influenced earlier buildings in Kansas did not exist in the post-war era.

Parapets/Roof Lines

The cornices that had been common in earlier buildings were not part of the vocabulary of modern building design. Simple wall surfaces projecting above the roof line (parapets) or flat projecting roof lines were common. In some modern work, there was an attempt to minimize the parapet's depth.

Windows

In the modern era, windows were no longer recessed openings in a thick external bearing wall as they had been historically. Instead, windows were an integral part of the wall

surface. Walls appeared thinner than ever before because the structure could be concealed behind a flat curtain of glass or a thin exterior wall of glass and panels usually finished in stucco, metal, or cut stone veneer. Windows were typically expansive, set in metal frames, and inoperable because mechanical heating, ventilating, and air-conditioning systems were dependable and thus deemed superior to natural ventilation.

Facades at the Street-Level

The traditional "storefront" with display windows was not typical in modern commercial buildings. Modern buildings typically used full floor-to-ceiling glass walls with the upper floors supported on columns both thin and thick. These modern commercial buildings often had more starkly dramatic entries than their predecessors. Usually building entries were either projecting canopies, which were sometimes cantilevered from the mass of the building, or they were deeply recessed entries in an ambiguous facade. If there were display windows, they were either full height or were raised up to eye height. This change in street-level window design was especially true for banks and stores that displayed small things like jewelry and clocks. The entrance doors and window framing during this era were typically aluminum and the glass was clear. There were no transom windows because artificial lighting and mechanical ventilation and air-conditioning systems eliminated the need for transom windows to provide natural ventilation.

Access to upper stories in these modern buildings was provided by an internal entrance lobby that provided public access to stairs and elevators. The lobby also provided a secondary transition or entrance into the commercial space on the first floor of the building.

Signs

Signs on modern buildings were highly integrated into the facade and oriented to people passing in automobiles or were placed in the public space/plaza in front of the building as a separately built form. These separate signs typically had a horizontal shape and were integrated into the planters and benches of the designed plaza or site features. Additional signs for pedestrians were often applied to glass surfaces near the building entrances.

Awnings

Modern era buildings did not have traditional awnings. The modern era buildings did use horizontal and vertical projections or deeply recessed windows in some instances to shield window surfaces from the sun. Most designers of buildings during this era depended on mechanical ventilation and interior window coverings to overcome the problems of sun exposure.

E. Use of Color

Appropriate Color Choices

The pallette of colors used in commercial buildings during the period between 1950 and 1980 consisted primarily of the pale neutral colors natural to concrete and limestone panels juxtaposed with the strong colors of enameled metal panels, and the occasional use of natural stones such as marble and granite. Modernists used color carefully and distinctly to achieve a visual effect rather than using color profusely as a means of ornamentation as had been done in previous eras. Exterior metals were typically the "white" metals like aluminum, painted steel, or weathering steel, which developed a patina that inhibited further oxidization.

In addition to the pale neutral colors that dominated the color pallette of this era, it was common to find primary colors used sparsely and carefully to accentuate the architectural forms or in furnishings that contrasted with the surroundings. In the modern architecture that avoided the use of primary colors, it was common to find natural colors like earthy deep reds, many browns from very dark to pale tans, low chroma (dull–not bright) blues, greens, yellows and oranges, and black.

Although this era used a wide variety of colors, most historic buildings look their best when they retain their original colors. During this era there was a strong emphasis on permanence (low maintenance) in material finishes, thus most exterior building materials used did not require paint coatings. If there is an exterior material from buildings of this era that needs to be refinished, the color choice should be consistent with the historic use of color for that building material. When choosing colors for signs, it is a good idea to retain the colors that fit the overall character of the building facade.

Appropriate Placement of Color

Appropriate placement of color on a building of the era 1950-1980 is a matter of understanding the historic design and materials. Because low-maintenance and durable materials were used, the original materials are often intact and provide evidence of the original colors. In cases where the historic materials have been modified over the years and one has to do research to find out what the historic colors were, there should be photographic documentation of buildings from this era. Some of the photographs will both predate the modifications and be in color, thus eliminating much of the "guess work" required in determining colors for earlier buildings.

F. Rear Facades

Historically, rear facades were very important work areas. They provided a loading dock to bring goods to the building and a place to take out trash. Front facade remodeling projects were popular in the era from 1950-1980. These remodeled front facades may be significant and worthy of preservation, but at the time the project was done, the rear facade may not have been remodeled, thus the historic building's rear facade remains as it was historically. These "split-personality" buildings exist in many downtowns. If the entire building was constructed in the era from 1950-1980 it is more likely that the front and rear facades will be similar in style.

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Today, rear facades of commercial buildings serve many functions. They continue to be a place for utility service, trash bins, deliveries, and employee entrance. In addition, rear facades have in many communities become second entrances for shoppers. The changing nature of the rear facade has resulted in different expectations about the appearance of the rear facade. Today, we expect rear facades to be neat and clean so that they are visually appealing. Most rear facades are more visible than they were historically. Rear facades today are very likely to have a public parking lot next to them and to be visible from nearby streets. Thus, while they still have the functional role as the "back" of the commercial operation, they should be maintained with care to make a good impression.

Photo 8: A rear facade open to parking which does not exhibit a well maintained attractive appearance.

Photo 9: Rear facades may be further enhanced with additional emphasis on design character and maintenance.

Photo 10: Note clean well maintained areas adjacent to parking areas.

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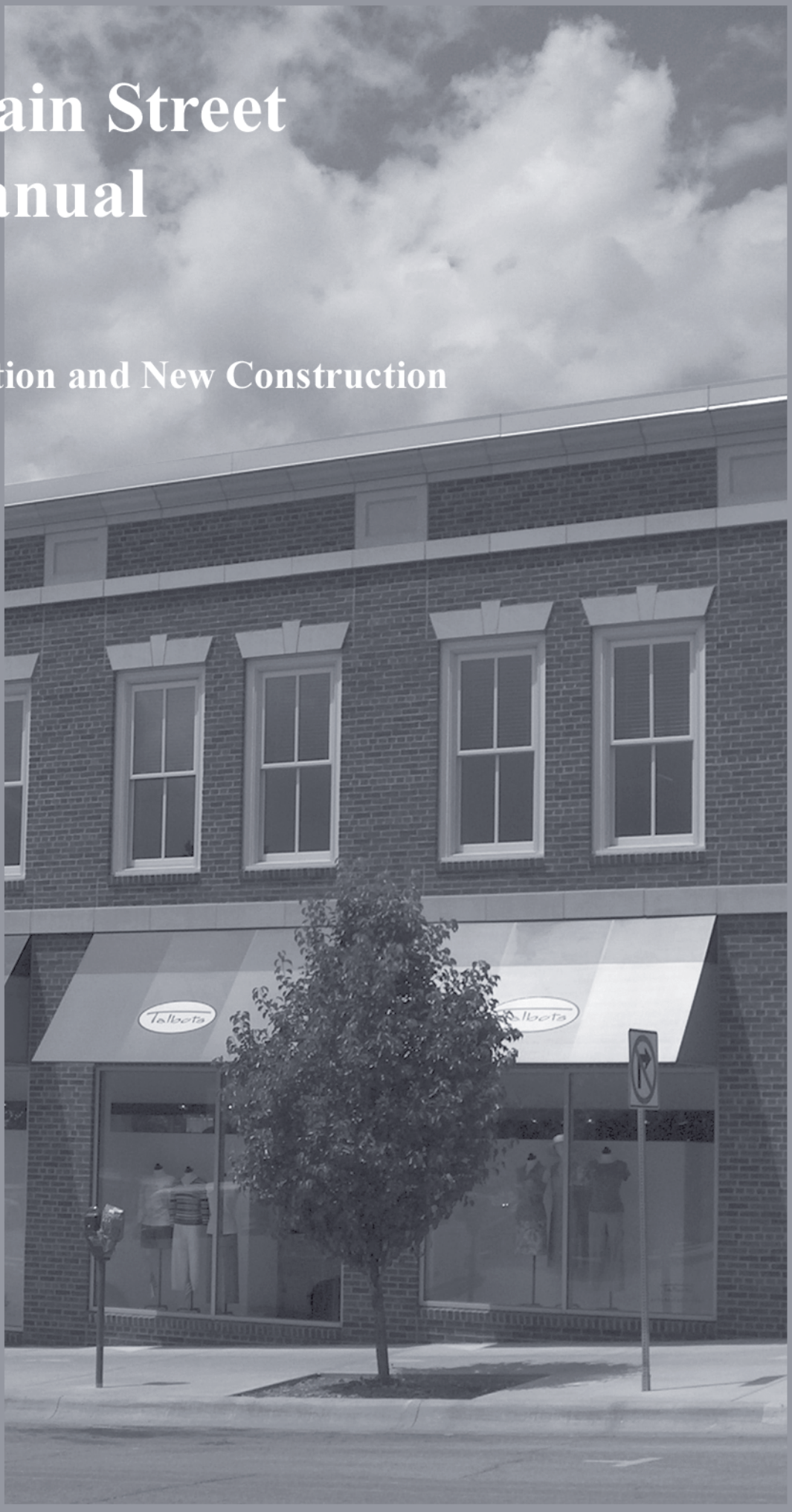
Kansas Main Street Design Manual

Part VI

DESIGN: Demolition and New Construction



VI. Demolition and New Construction

A. General Considerations

New construction in historic downtown districts is sometimes needed to fill vacant lots or to expand the downtown into underdeveloped areas. Vacant lots are found in historic downtowns where buildings have been destroyed by tornados, severely damaged by fire, and where maintenance has been deferred so long that the buildings succumbed to structural failure. While it is not possible to avoid tornados or eliminate all risks for fires, it is possible to protect buildings from deterioration. It is important to ensure that all existing buildings in the downtown district are preserved through proper maintenance.

Likewise, it is important that Main Street programs discourage demolition of existing buildings unless there are plans for immediate construction of a new structure that is compatible with the neighboring historic buildings or if there is eminent danger that the building will collapse and that structural repairs are not possible. During the 1960s and 1970s, the era of urban renewal, it was a common idea that vacant lots or vacant land encouraged new construction. This concept has been proven to be misguided. In fact, it is now understood that retaining existing buildings is the most financially prudent approach. Dollar-for-dollar, new construction has less impact on the local economy than rehabilitation. The visual character and longevity of new construction does not compare to the visual character and longevity of historic buildings.

The following section provides guidance for the design of new buildings in downtown historic commercial areas, but it should not be misconstrued as a recommendation to demolish existing buildings and replace them with new buildings. Maintaining and repairing existing buildings is more advantageous to Main Street communities than new construction.

The following issues should be considered for all proposed new construction in downtown areas.

- Context - The context of surrounding buildings should influence the design of new structures in downtown areas. All new construction should be designed to respond to the general characteristics of neighboring buildings. All new buildings should relate to surrounding buildings in setback, size, shape, vertical or horizontal emphasis, rhythm of window openings, regulating lines of traditional building features, materials, color, and ornamentation.
- Style - Most downtown areas do not have one single architectural style. The existing collection of buildings in most downtown Kansas communities is comprised primarily of styles and materials typical of the late 1800s and early to mid 1900s. There are typically several post WWII buildings throughout downtown areas and some modern (post 1960) buildings. Rehabilitation of all existing buildings should respect and relate to the existing historic commercial buildings within the district.

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Design of new commercial buildings within the area should be contemporary while maintaining respect for, and a relationship to, the historic commercial buildings in the area. New construction should be true to the time period in which it is constructed, that is, it should complement rather than replicate the historic architectural character of the area.

Often there are only a few, if any, building lots available for in-fill construction in downtown areas; however, the most important locations for new construction should be in open lots which break the contiguous nature of the building facades. Corner "anchor" locations are equally important to lend the sense of continuity from block to block. After these highly important "holes" are filled with appropriate new construction, the focus of new construction should be to fill out any other open spaces at key intersections adjacent to the core area of the designated district.

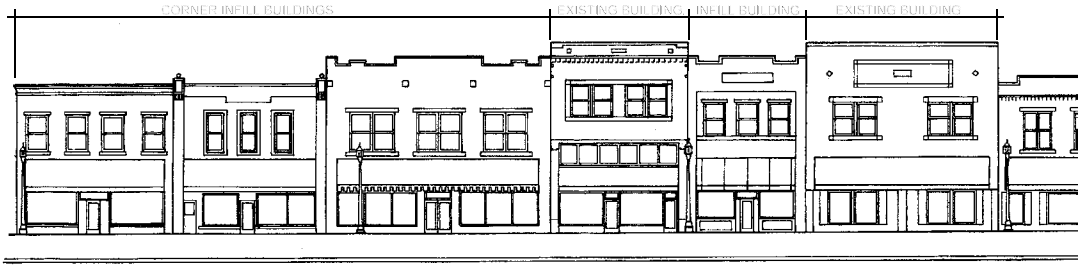

Diagram 1: Infill buildings in a traditional commercial block should relate in scale, height, window placement, and character to existing buildings.

B. Design Guidelines

The following guidelines are applicable to all proposed new construction within the context of historic commercial buildings in downtown areas.

The Context of the Street

Set back/Continuous "Edge" - A distinguishing feature in most historic commercial districts is the consistent set back from the street and sidewalk. The "wall" of commercial buildings along the sidewalk forms a relationship with the street that is essential to the pedestrian (as opposed to vehicle) orientation of the business district. Historically, the only buildings that did not observe the consistent set back in commercial districts were either monumental buildings like courthouses, public libraries, schools, and churches, or perhaps later, service stations. However since WWII, suburban characteristics in building/site relationships have been introduced into traditional commercial areas resulting in interruptions of the continuous street edge. In addition, vacant lots and conversion of building lots to surface parking areas have contributed to the interruption of the continuous edge that was common in traditional commercial areas. Interruptions of the continuous "wall" of buildings can disrupt pedestrian flow and should be avoided.

The following standards are recommended to maintain a continuous edge along the streets and sidewalks in downtown project areas.

- All new construction should relate to the immediate context -- new buildings in a block with a continuous edge, or wall of buildings, should be placed flush with the front facades of neighboring buildings to reinforce the wall of buildings at the street/sidewalk edge.
- New buildings should generally not be free standing or surrounded by parking unless such precedence is already set by neighboring historic buildings in the immediate context.
- Curb cuts should not be allowed on major streets.
- On-site parking for new buildings or developments should be accessed from side streets or alleys in the rear of the property when possible.
- If disruptions in the continuous "wall" of buildings already exist or cannot be avoided in new construction, landscaping should be used to recreate the "edge" to minimize the disruption.
- Demolition of existing buildings should be strongly discouraged and permitted only when no other feasible alternative exists.

Size and Shape - All commercial buildings should maintain the overall size, scale, height, and horizontal or vertical orientation of the traditional historic commercial buildings in the area.

- The historic commercial buildings in downtown districts are typically based on approximately 25 or 50 foot wide increments because traditional downtown lots are 25 feet wide. Most buildings are typically one or two stories tall. A few historic buildings may have been altered for businesses to occupy a number of adjacent buildings. Usually, the wider the facade of the building, the more likely it will be to have a horizontal emphasis. All new buildings should adhere to the historic precedent established by neighboring buildings.

Rhythm - The repetition of the storefront bays and the location and size of the door and window openings creates a pattern or rhythm along the street.

- The rhythm created by neighboring buildings should be maintained in the facade design of new buildings.

Regulating Lines - All buildings, including new construction, should relate to the major regulating lines of adjacent buildings - building height, cornice or building cap, placement of upper level windows, distinction between upper facade and storefront, heights of display windows and bulkheads.

- All new construction should relate to the prevalent regulating lines of neighboring buildings.

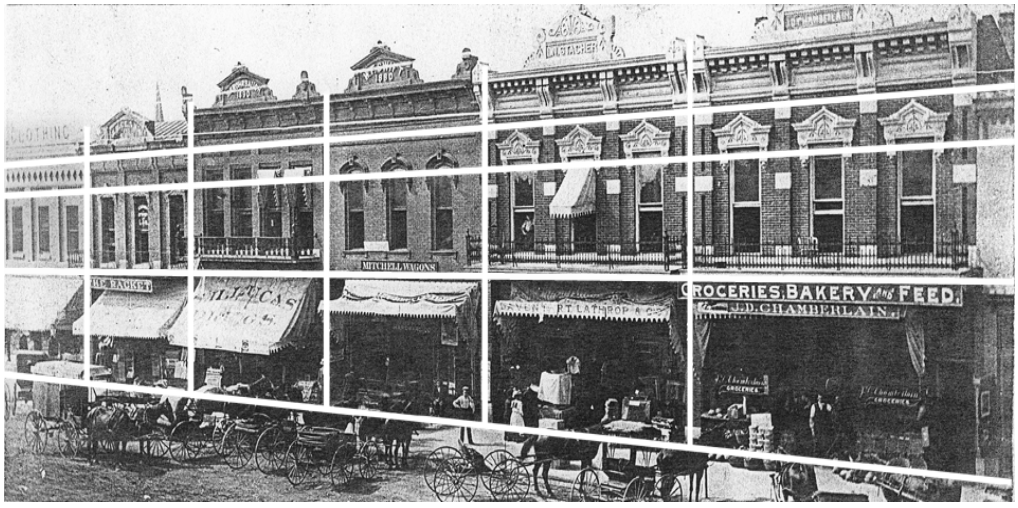

Photo 1: Regulating lines of typical late 19th and early 20th century buildings illustrate window and storefront alignment and symmetry.

Photo 2: A series of downtown buildings exhibiting regulating lines. Note the alignment of upper and lower cornices, transom windows, window heads, etc.

Materials - Building materials are an important consideration in how buildings relate to each other and their surroundings. Materials can be indicative of architectural styles and often establish the basic color scheme of a building facade.

Historic commercial buildings in downtown districts are typically brick or stone. Some buildings may have a corbeled brick or stone parapet with perhaps a tile, stone, or cast stone cap. Some buildings may have a decorative pressed metal cornice.

Upper floor windows in multi-story buildings are generally double-hung windows with wood frames. Some windows may have been replaced and others may have been covered over. Window sills and lintels are normally either pressed metal, brick, stone, or cast stone.

Most storefronts were originally wood and/or bronze storefront windows and doors enframed by stone or brick piers. Some may have cast iron columns that supported a steel "I" beam spanning the storefront bay. In buildings of this type of construction, the beam supports the storefront wall above and serves as the lower "storefront cornice" (many have decorative rosettes). Alterations over the years may have included the installation of metal panels, brick, stone, pigmented structural glass, and wood siding. In many instances, these materials altered the proportions and regulating lines of the original storefronts. Typically, the bulkheads, or base of the storefronts, were originally brick or wood; however, alterations may include new brick, metal panels, wood, tile, and pigmented structural glass.

Photo 3: Example of original storefront bulkhead replacement c. 1930's using pigmented structural glass, which is currently in need of repair or replacement.

- All new construction should generally use traditional materials or materials similar in appearance to the traditional ones.
- Contemporary materials may be appropriate if the design and composition relate to the context ***and*** other design standards are met. Metal or wood siding/panels, wood or asphalt shingles, dark or mirrored glass and Exterior Insulation Finish Systems (EIFS) are generally not appropriate.

Color - Color plays an important role in how well a building fits into its environment and should be considered when constructing a new building. A good source for paint colors relevant to, and appropriate for, historic commercial districts are the "heritage" or "historic" paint colors offered by many paint manufacturers. An example is included in

the Appendix to this manual. Although personal preference is a major factor in the selection of paint colors, the following guidelines should be considered when selecting colors.

- When selecting paint colors for a new building, consider colors prevalent on neighboring buildings and the natural colors on the material of the historic commercial buildings throughout the district.
- Modest or muted color schemes are typically more appropriate and effective than bright or intense color schemes.
- A paint scheme for new construction in a historic commercial district should generally consist of no more than three colors - one primary color for the body and two accent colors for the primary and secondary trim. The predominant building material should be considered the primary body color.

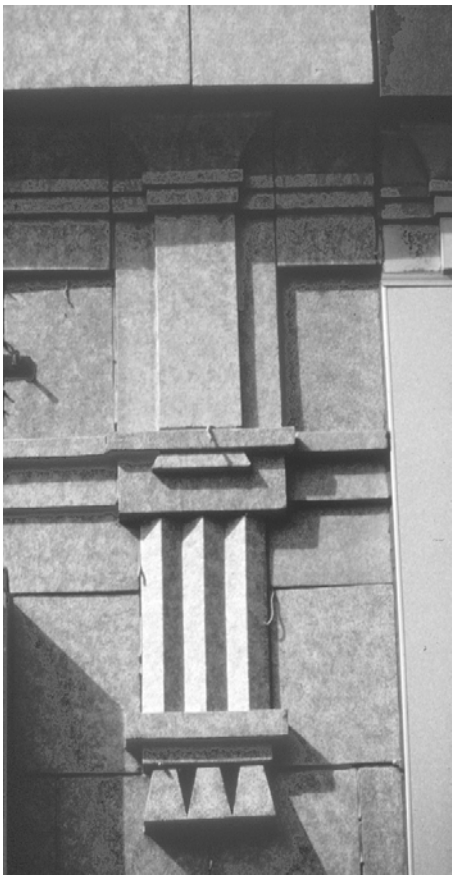

Photo 4: Example of detail in terra cotta as ornamentation on building facade.

Ornamentation - Ornamental features like cornices, decorative window lintels or brick patterns and detailing add texture and visual interest to buildings. Prevalence of ornamentation can be a character-defining feature in historic commercial areas.

- New construction should relate to its context by using ornament in a way that is similar to the traditional historic buildings found in the downtown district.

The Building Facade

Building Composition - Traditional Elements - Building facades should relate to the surrounding buildings. New construction within the context of historic commercial buildings should incorporate the traditional elements outlined below.

- Storefront with street level entry, large display windows, and bulkhead;
- Upper facade (with regularly spaced windows on multi-story buildings); and
- A building cornice or cap.

The Storefront - All storefronts, including new construction, should be composed almost

Diagram 1: Example of a corner infill building which exhibits similar characteristics to original buildings in same block, including alignment of storefronts, upper facade windows, and cornice.

entirely of glass, creating visual openness. This openness creates an inviting relationship to the street and emphasizes the pedestrian orientation of the district.

- The size, proportion, and alignment of windows, doors, and bulkhead should relate to neighboring buildings.
- Display windows should use clear glass. Consideration should be given to reducing heat gain when selecting glass for the storefront. There are a variety of glass products that minimize heat gain without affecting appearance. Examples of such products include thermal glazing with clear or Low "E" glass.

- New buildings should locate the primary entrance facing the street.
- Doors on the storefront should be clear glass. Avoid using solid metal or solid wood doors in a glass storefront.

Business Signs - Signs are a part of the building's appearance and, therefore, should be designed for an appropriate location on the building. Signage on new buildings within the context of historic commercial buildings should be placed in traditional locations and consider the following guidelines.

- Signs should generally be oriented to pedestrians and/or slow-moving vehicles.
- Business signs should generally not be located on the upper facade of the building. Sign placement on new buildings should be consistent with the traditional locations for signs on historic commercial buildings. These include: on a canvas awning, on the window glass or glass door, mounted flush to the building facade in the panel above the awning or transom window, the transom window area, or a small projecting sign oriented to pedestrians.
- Window signs should not obscure the display area.
- Generally, wood, metal, and glass are the best base material for painted signs.
- As a general rule, back-lit signs are typically not appropriate in historic commercial districts. If lighting is desirable, spot lights mounted on the building surface are generally most appropriate.
- Sign colors should complement the colors of the building.
- Signs should be clear, concise, and easy to read.

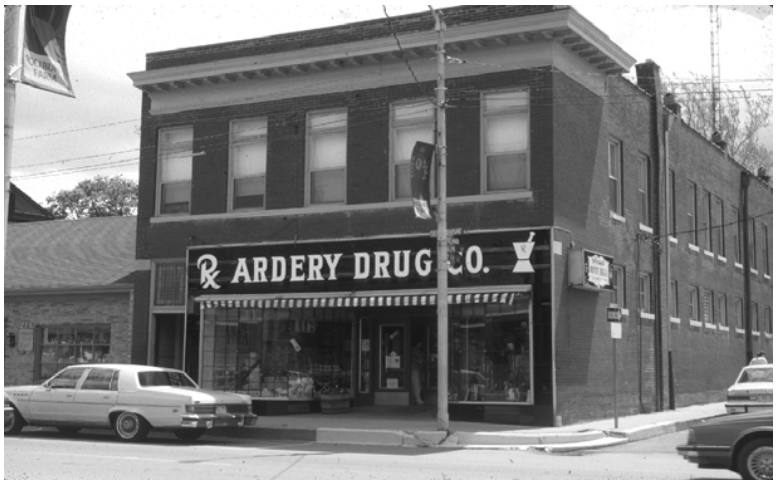

Photo 5: Example of a retractable awning and signage generally staying within transom area above the storefront.

Awnings - Awnings protect pedestrians from the weather and protect merchandise displayed in windows from sunlight. Historically, awnings were both fixed and retractable.

If awnings are appropriate based on the building's location and exposure to sunlight, the following guidelines should be considered.

- The awning size and shape should fit the window opening.
- Awnings should not obscure the architectural features of the building.
- Fabric, canvas, or vinyl are appropriate awning materials; wood, aluminum, shingles, plastic or shiny/slick finishes on fabric/canvas/vinyl are generally not appropriate.
- Fixed or retractable awnings can both be appropriate. Fixed awning frames should incorporate the body of the awning only; the valance of the awnings should not be fixed or rigid.
- As a general rule, back-lit awnings are typically not appropriate for historic commercial districts. If lighting is desirable, spotlights mounted on the building surface are generally most appropriate.
- Awnings are an acceptable location for business signs.

Photo 6: Example of a simple awning over an entrance providing emphasis and weather protection.

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Rear Facades

The rear facade is typically simpler in design than the street facade and uses fewer details and little ornamentation. The precise design is dependent upon the level of access desired. Where parking at the rear of buildings is available, most existing businesses provide a rear customer entrance.

General - All rear facades should present a neat, clean appearance.

- Service necessities including trash dumpsters, downspouts, satellite dishes, utility meters and utility boxes should be screened from public view with fencing or landscaping.
- It is recommended that a coordinated effort be made to encourage businesses to share dumpsters, locating dumpsters in one or two visually-screened, centralized areas in each block.
- New construction should bury new utility lines. Long-term goals should include burying utility lines to reduce the visual clutter created when overhead lines exist.
- The rear facades should match the primary building material. When concrete or concrete block is the predominant material, it can be painted to match the color of existing nearby brick.
- If rear facades use wood or metal siding, siding should be painted a neutral color, to blend with the natural colors found in the predominant building materials nearby.

Recommendations for rear building facades on new construction vary based on the level of desired access. Businesses that desire rear customer access should provide a safe, attractive customer entrance. The interior configuration of spaces should allow patrons entering from the rear of the building easy access to the primary service or sales area of the business. Rear entries for the public in new construction are required to be accessible in compliance with the Americans with Disabilities Act (ADA). In addition to the standards outlined above, the following guidelines should be considered:

- Rear customer entries should be well maintained and present an inviting image.
- If the business is open after sunset, rear entrances should be well lighted.
- Color is an effective way to attract attention and identify customer access. Accent colors should be deep, rich tones that complement the natural colors found in the building materials (red brick, stone, etc.) rather than bright tones that contrast with existing natural colors. Appropriate accent colors include, but are not limited to, very dark green, slate blue, and golden brown.
- An awning over the doorway is an effective means to identifying a customer entrance. Awnings on rear facades should follow the guidelines outlined in the "Awning" section under "Building Facade."

- Business sign(s) are necessary to identify customer access. Appropriate locations

and guidelines for business signs are identified in the section on “Signs” under “Building Facade.”

C. Americans With Disabilities Act

Photo 7: Example of an inviting rear entrance with plantings and canopy cover.

The Americans with Disabilities Act was passed into law in 1990. Title III -- Nondiscrimination on the Basis of Disability by Public Accommodation and in Commercial Facilities, is the portion of the law that impacts new construction and alterations to Public Accommodations and Commercial Facilities, including downtown businesses. All new construction and alterations after January 26, 1992, must be accessible in compliance with the Americans with Disabilities Act Accessibility Guidelines (ADAAG).

The ADA handbook includes the ADAAG, which outlines accessibility requirements for new construction. Business and property owners are encouraged to consult the ADAAG and legal counsel for a legal interpretation of the law’s requirements.

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Kansas Main Street Design Manual

Part VII
DESIGN: Public Spaces

VII. Public Space

The public space in historic commercial districts is composed of many elements that work together to support the activities of downtown businesses. These elements include parking, open space and the "streetscape." Streetscape is a term used to describe the collection of sidewalks, curbs, lights, trash receptacles, signs, benches, vegetation, banners, etc., that fill the pedestrian area between streets and buildings.

If substantial improvements are necessary, phased implementation may be the most feasible solution. The first step in considering improvements to the public space is an objective evaluation of the current condition. Determine what problems exist and should be solved. Does the site adequately drain or are there areas prone to standing water or mud? Are the sidewalks uneven and dangerous for pedestrians? Are there no benches for pedestrians to sit and rest or are existing benches used? Is there a clutter of overhead wiring that is visually unpleasant? Are there curb cuts for easy access to the sidewalk? Are there crosswalks for pedestrians?

A. Streetscape improvement projects should address the following issues:

- Retaining Historic Features - There may be existing historic features that are significant and should be retained when a major streetscape improvement project is planned. Inventory any historic features like brick streets, lighting, significant old trees, stone curbs, etc. These should be incorporated into the new design where possible.
- Defining Edges or "District Markers" - Where streetscape improvements stop and start there is a clear distinction regarding what is, and what is not, part of a commercial area. It is best to define the edges of a streetscape improvement area based on the commonly recognized edge-defining characteristics or features of the commercial district. Where there is not a clear and continuous edge or where there are pockets of commercial properties in the periphery of a commercial district, it may be appropriate for the streetscape improvements to be modified or not be continuous.
- Sidewalks - Sidewalks must have an even surface and appropriate curb cuts that meet the requirements of the Americans with Disabilities Act (ADA). See Section X. Sidewalks should be both functional and beautiful, and easily maintained and repaired. Usually, public utilities run under the sidewalks at the front of commercial buildings. In many successful streetscape projects, an area of the paving above the utility lines is made of brick or some other unit masonry that can be easily removed and replaced as needed to access the utility lines. Select paving based on cost, longevity, ease of maintenance, and appearance.
- Crosswalks - Safe crosswalks tend to keep pedestrians on their feet and out of their cars as they go store to store in a commercial district. In designing streetscape improvements, it is important to minimize conflict between pedestrians crossing streets and vehicular traffic. Pedestrian crossings are

enhanced with clear demarcation of crosswalks through changes in the street pavement material, signs, and curb "bump outs."

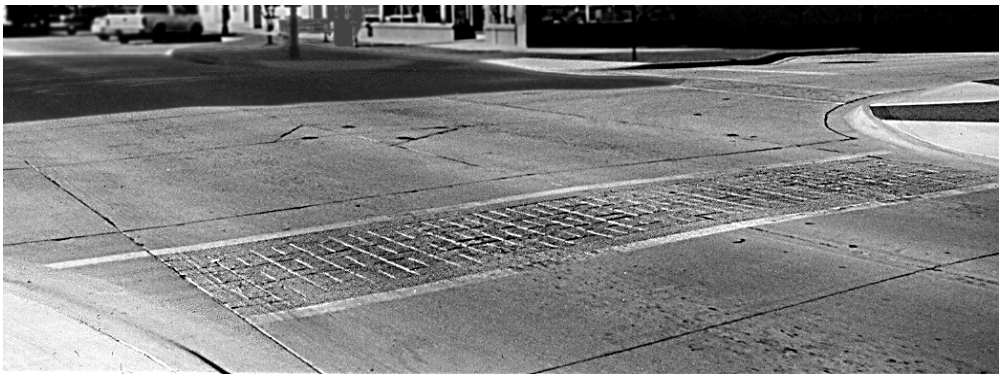

Photo 1: Patterned demarcation of crosswalks in a downtown revitalization project.

A colorful, well maintained pedestrian-oriented streetscape can present a warm, inviting image to a business district's customers. However, too often streetscape improvements are viewed as the cure-all for improving downtown's physical atmosphere. Unfortunately, streetscape improvements do not automatically lead to individual building improvements. In many communities minor individual improvements are more feasible than a comprehensive streetscape improvements program.

B. Maintenance

Maintenance is the most important aspect of an inviting streetscape. A well-maintained streetscape shows that the downtown is alive and well. When planning streetscape improvements, be sure there are sufficient resources to maintain attractiveness and enhance the safety of pedestrians in the commercial district. Maintenance of the

Photo 2: Deteriorated sidewalks contribute to hazardous walking conditions and negatively impact the character of downtown areas.

Photo 3: Deteriorated and awkward steps and curb conditions contribute to tripping hazards and limit ease of access to businesses along Main Street.

streetscape is frequently accomplished through a public/private partnership.

C. Lighting

Lighting is a critical aspect of the streetscape. Lighting at the human scale for pedestrians provides a sense of safety and warmth. By the early twentieth century, most downtowns had street lights that were located on cast-iron poles slightly taller than an average man. These antique lamp posts were often replaced in the mid-twentieth century with taller street lights intended to light the street and the sidewalks. It is a trend now to remove the mid-century lights and install lights similar to those from earlier in that century. Lighting design should be based on what needs to be lighted, what quality the light should have (diffuse or direct), what color the light should be (white, yellow, green, etc., which is determined by the source of the light or the type of light bulb used), and what the light source looks like.

- There are several types of lighting appropriate in streetscape improvements. Street lighting is used to illuminate the roadway and similar lighting is often used for security in parking lots. This type of lighting tends to be harsh and does little to attract pedestrians. Pedestrian-scale lamp posts are used to light the sidewalks. Lighting on and for the exterior of the historic buildings is another form of lighting that can be used to enhance the nighttime appearance of historic buildings. Electrical receptacles should be included in every block of the commercial district for public outdoor events and activities.

D. Vegetation

Plants can be a colorful inviting feature in downtowns, but it is important to realize that most Kansas commercial areas did not have street trees or potted plants historically, and that vegetation can cause problems. Always select vegetation to be planted carefully, plant appropriately, and plan for maintenance.

- Landscaping - Landscaping or the addition of vegetation to historic commercial

areas, while not historically accurate, may enhance the area's appearance and the pedestrian's experience by providing color, shade, and protection from weather. Vegetation requires regular maintenance and can block views of business signs and storefronts. Vegetation inappropriately placed can create a visual hazard for vehicular and pedestrian circulation. The type of vegetation to be used in the streetscape project must be selected with care by a knowledgeable professional. An irrigation system is a necessity in the Kansas climate, and a maintenance plan (identifying who provides the effort and funding) must be established for all landscape features. Landscape features must provide an inviting and attractive appearance year round. Planters and planting beds need to be neat, tidy, and, if possible, beautiful even in the winter.

Photo 4: Overgrown trees in a pedestrian walk blocking visibility to building facades and display window.

Photo 5: Example of trees in a pedestrian area trimmed high enough to permit viewing of signs and a display window, but blocking view of restored building facade.

- Trees - Sidewalks are usually only 8 to 12 feet wide and fully grown street trees can take nearly all of the available width between the curb and building. Street trees often grow to obscure business signs, drop leaves, twigs, and fruit on the sidewalk, and must be pruned and treated for disease regularly. It is important to consider the type, placement, and maintenance of trees within a business district.
- Pots and Planters - Potted bushes and flowers require daily maintenance when newly planted and in the summer months. During the winter, potted plants usually need to be removed from the streetscape and stored until the following

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spring. Raised planters are commonly used in new streetscape designs. They require the same care as pots and are usually not removed in winter because of their size. The empty planter left on the sidewalk all winter often ends up being used as an ashtray and trash receptacle.

- Consultation with a local landscape firm or nursery will allow selection of appropriate plant materials for specific climates and locales. Also, through Kansas State University Extension Offices throughout the state, assistance in selecting proper plant materials and locating them is available.

E. Street Furniture

Benches and trash receptacles are among the items that are collectively called "street furniture." These items are subjected to hard use and harsh weather conditions. Worn or damaged street furniture is a liability rather than an asset. Street furniture should be attractive and durable. Regular maintenance is required to keep street furniture in top condition. The quantity and placement of street furniture should be determined by need and frequency of use.

- Benches, trash receptacles, planters, etc., must be selected for their appearance and function. The long term maintenance (including the ability to deter theft and vandalism) of furnishings is also a critical consideration in making furniture selections.
- Bench orientation towards the building or street must be considered. Benches facing the buildings allow for viewing display windows and watching people as they enter and exit places of business. Benches against a building facade are typically in a traffic pattern, may block pedestrian access to display windows, and basically provide a view of auto and truck bumpers parked against the curb.

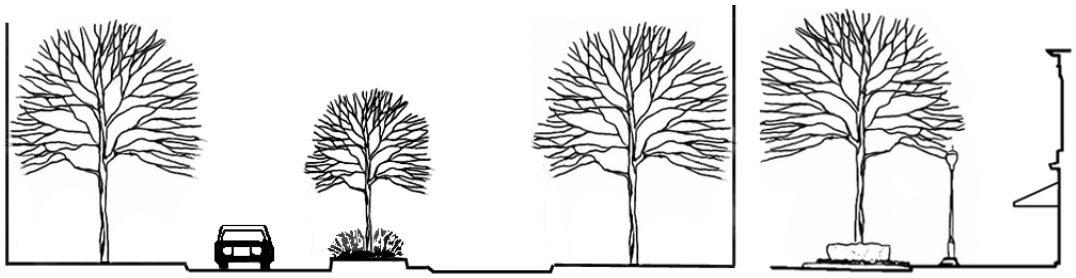

Diagram 1: Properly sized trees/landscaping can enhance the downtown area and provide for visual relief and enhancement of streets, boulevards, etc.

Photo 6: Example of a bench placed improperly in open sun with little relationship to surrounding area.

F. Open Space

Open space in a downtown can provide an opportunity for outdoor activities like picnics, concerts and festivals. Some downtowns were planned with a public park or public square at the center or along one edge. Installing "pocket parks" in open spaces along a commercial contiguous line can render the property vacant permanently and will typically never return the site for use by a building with a tax base. However, if one exists or is planned by creating one with vacant land, consider the following design

Photo 7: Well landscaped but open pedestrian path between buildings can provide access from the Main Street area to more remote parking lots or create "side street" opportunities for small shops.

issues:

- How will the space be used and how often will it be used?
- Open spaces should be well maintained to provide an inviting atmosphere rather than an image of a forgotten or leftover space.
- Nighttime lighting and open views through and into the open space will provide a feeling of safety for the users.
- Open spaces should include places for people to gather, sit, and play.
- Open spaces should provide areas in sunlight and in shade for use year round.
- Trash receptacles, water fountains, and public toilets nearby make open spaces more inviting places.

Photo 8: Open space between buildings, which although inviting in itself, creates discontinuity between buildings along Main Street. This area is set back from the walk which further breaks up the continuity of the "pocket park" downtown experience.

G. Parking

Surface parking lots and poorly designed parking structures can be major disruptions to the streetscape of historic commercial districts. The addition of landscape features can be an important improvement to surface parking lots. Trees and shrubs provide shade, human scale for pedestrians, and can be used to re-create the street edge. The most important thing to consider when designing or improving parking areas is to make them safe and convenient.

There are typically two forms of parking in downtown commercial business districts: street parking and parking lots created out of vacant lots. Parking is nearly always considered scarce, but when you look at a map of available parking, take a walk to see if parking lots are full, or do a scientific parking analysis, it is usually the case that there is enough parking. Perception of enough parking is often dependent on:

- Knowledge of parking availability.
- Perception of distance from destination.
- Management of long-term (usually employees) versus short-term (usually customers) parking.
- Safety.

Considerations

Avoid locating parking lots on the principal business streets. Usually parking lots can be located off the alleys behind the primary commercial buildings. When a parking lot is located on a principal business street, it should be set back in line with the building facades. When possible a row of bushes, trees, or a fence should be located along the set back line.

- Design for the size cars that your customers use. If everyone drives a big car or truck, there is not much point in designing most of the stalls for compact cars.
- Give up a few parking spaces to provide shade and color by planting trees and flowers.
- Provide lighting in remote parking areas for added safety.
- Plan for short-term and long-term parking (customer and employee) and develop a management system to enforce restricted parking.
- Provide directional signs to parking lots from the commercial streets and from other parking lots.
- Parallel or angle parking at the curb line provides a buffer and a sense of security for pedestrians.
- Provide adequate, convenient handicapped accessible parking spaces both on the street and in parking lots. These spaces should be marked and be adjacent to unloading areas and curb ramps. The ADA guidelines typically require one handicapped accessible space for every 25 standard parking spaces required or provided.
- Always review parking designs with local code or zoning officials for layout, ingress/egress, sight lines, drainage and other factors which will affect how the parking area functions for both drivers and pedestrians.
- Avoid curb cuts in mid-block locations to such functions as motor banks, convenience stores/gas islands, drive-in fast food restaurants, and similar situations. Mid-block curb cuts break the flow of pedestrians and cause safety concerns with cross pedestrian/vehicular traffic without crosswalks, signals, etc.

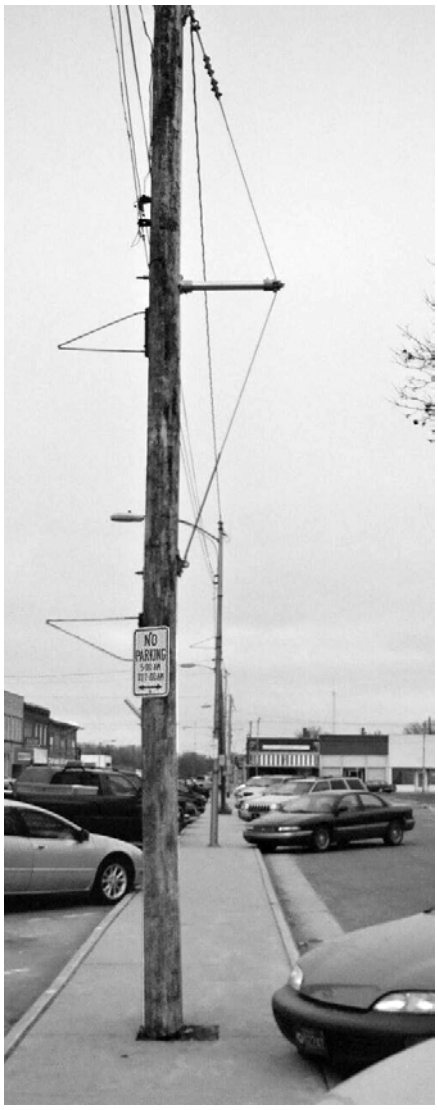

Photo 9: Overhead utilities, wherever possible, should be relocated underground to limit visual clutter in downtown areas and be replaced with period lighting or lamp posts.

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Kansas Main Street Design Manual

Part VIII Merchandising
Part IX Graphics

VIII. Merchandising

Merchandising is an essential aspect of retail business. Window displays and in-store merchandise displays provide one of the most cost-effective forms of advertising. Effective merchandising exposes potential customers to products when they are passing by on the sidewalk and highlights specific merchandise within the store. Visual merchandising in downtown districts needs to be of the same or better caliber as the competing retail operations in larger communities within a 100 mile radius.

Photo 1: Example of an attractive, clean, and bright storefront merchandising display.
Courtesy: Geometrics, Manhattan, Kansas

Merchandising on the sales floor and in the storefront display windows should be planned in advance and displays should be changed on a regular basis. Most merchants find it important to assign merchandising to one member of the staff. There are several physical and structural considerations in creating a successful display including color, wall and floor surfaces, a system for hanging displays, signage, lighting, and equipment.

- Color can steal any scene when used effectively as a contrast for products. Background colors can be temporary or permanent. If the background color is permanent, it is usually limited to neutral colors. If the background color is temporary, it can be changed for specific displays, like red for Christmas. Regardless of whether the background color is temporary or permanent, it should complement the building and surrounding features and accent the products displayed.
- Wall and floor surfaces should be made of a material that can be nailed, pinned, and stapled without destroying the surface or leaving tracks. The floor surface should be a material on which things can be easily balanced. Carpet and tile are

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not recommended. Hard boards that are painted are often used but are not the best surface for display. Fabric covered boards make a good background. If there is no permanent backdrop, props and graphics can be used to make products "pop out" rather than "fall out" of the display area.

- Display spaces that include a way to hang products, props, and graphics allow greater possibilities and expand design choices. An effective support system for hanging display items, or providing additional support for display items, is a display grid that is suspended above the display area.

- Signs are an important component of visual merchandising and marketing. Professionally painted or vinyl signs on or within display windows for pedestrians are recommended, but generally manufacturer's signs should not be made a permanent part of the display. If the business is a franchise and the product line is well-marketed, the franchise signs may be an appropriate permanent component of the display. Signs can be an effective display tool when they are part of the design concept. Big hanging signs or signs on easels within the display can enhance the product appeal. If a credit needs to be made within the display, a personal computer, good printer, and photocopy machine can be used to make professional-quality signs on a small scale.

- Appropriate lighting is an absolute necessity for good displays. Lighting enhances the visibility and marketability of any product. Lighting should be inconspicuous, but well done. Track lighting is the preferred lighting source because it can be adjusted to meet the needs of changing displays. The size of the spotlight is determined by the size of the window and its distance from the display. A good rule of thumb is to place the spotlights two feet apart. If track lighting is not possible, even the most basic lighting can be made artful. Fluorescent light and recessed can lights wash a scene with light, but they can not be used to accent in a display environment. The color of the light will change the effect of the lighting. White light tends to enhance a product, while colored light often distorts product color. Lighting should be on a timer so that customers can window shop beyond the normal store hours and return at another time to make a purchase. Lighted windows also send the message that the business is there for the customers. Timers should be set to go off in the early morning hours and on again when the pedestrian and vehicular traffic through the area usually picks up again.

- Equipment used to display products can be purchased, constructed, or adapted depending on the scale of the display window or space, product to be displayed, image, and architecture of the store. Pedestals are used to raise the merchandise to eye level and give the display visual interest. Clothing should be displayed on a form, but there are many kinds of forms from very abstract to life-like. Props can be constructed to match the building interior and can be changed when the interior is changed. Merchants can share/borrow props for display and give credit to the loaning merchant with a small sign within the display.

- When planning a display, there are several factors to consider in the design. Among the most important are currency, theme, color, placement, visual organization, style, movement, and impact. Displays can also draw a response or evoke a feeling such as humor, surprise, romance, nostalgia, etc. Whenever possible, tie merchandising into community activities, events, and promotions.
- Beautifully designed and executed displays must be maintained. They should be clean. The window glass should be clean, the floor should be bug-free, there should be no burned-out light bulbs, and the display should not have slipped or shifted inadvertently.

Photos 2 and 3: Well organized and attractive displays in storefronts along Main Street. Courtesy: Geometrics, Manhattan, Kansas

Effective merchandising requires time, planning, and creativity, but the monetary results justify the effort. Attention to window and in-store displays can greatly enhance the image a business projects to potential customers and have a direct impact on sales.

Photo 4: Example of a well designed, well lit display window illustrating good merchandising techniques. The building is clean and well maintained. Note roll up awning and mailboxes at side door indicating living spaces available on upper floor in downtown area.

Photo 5: Attractive, inviting, and well lit interior merchandising display. Courtesy: Geometrics, Manhattan, Kansas

IX. Graphics

The graphic image used to represent a downtown business district and/or a downtown revitalization program may form the public's first impression of the group and must be one of quality. Use of consistent graphics presents a coordinated, unified image to potential customers. Adoption of a logo should occur. The downtown logo should be used consistently and frequently to provide the strong recognition factor that is desired for the downtown program.

Just as the downtown program will benefit from consistent use of a strong graphic image, businesses can use graphics to enhance their name recognition too.

When developing a graphic image for the downtown program or for a business, considerations include:

- Hiring a professional designer to achieve a high quality product.
- Selecting a visual image or stylized presentation of the downtown program or business name to be the logo for your downtown program or business.
- The recognition factor (with consistent use, the public should automatically recall your downtown program or business when it sees the graphic image you adopt).
- Clarity - be simple and concise; do not confuse the message.
- Legibility - use clear typeface.

Maximize use of the "logo" to present a consistent, unified image. It may be used in the following ways:

- Promotional materials and products: buttons, gift certificates, coffee mugs, shopping bags, and tee shirts.
- Advertising: posters, flyers, table tents, and print ads.
- Make the graphic for the program available to businesses for use in their individual advertising.
- Directional signs and billboards.
- Downtown program newsletter, brochures, and pamphlets.
- Membership stickers.
- Street amenities (trash receptacles, benches, banners, directories).
- Community entrance signs should give a consistent message about the quality and character of the community to visitors and residents alike. If downtown is the "heart of the community" it is a good idea to use the same design character in the community entrance signs as is used in the downtown sign program, keeping graphics as an identifiable part of the community.

Signage - Location on Buildings/Preparations/Diagrams/Painted Signs on Walks

- Signage - Historic commercial districts can use signs and graphics in many ways. Signs serve as "wayfinding" elements, should mark entrances or gateways, and

should be used to mark the key entry points to get customers to and through a downtown district.

Additional directional signs should be located along the routes from the principal entrances of the town to the downtown business district.

Within downtown areas signs give directions to things and places such as public parking lots and buildings with major functions, like city halls or county courthouses. Signs also provide information such as street names, business names, hours of operation, times when parking is allowed and when it is not, and where to find amenities like public restrooms, telephones, and drinking fountains.

There should be a coordinated, comprehensive directional signage plan for your downtown. The plan should call for standard, high-quality graphics to be used for all directional signs because consistent design in directional signs helps people recognize them. Designs for informational signs should be recognizably different from regulatory signs. It is a good idea to include a directory of downtown businesses and to indicate where to get the directory (possibly an information station/kiosk or in every business on Main Street) in the comprehensive directional signage.

Banners

Banners, pennants, and flags are an inexpensive way to add color to the downtown. They should be well designed and unique to your community. They should be made of high quality materials that will hold up to exposure in rain, snow, and sun. They should be well maintained, which includes changing them for special occasions or with the change in seasons, etc.

Diagram 1: A preliminary logo developed for an incoming Main Street community as part of the strategic planning document.

Diagram 2: Examples of logo designs appropriate for Main Street businesses, compliments of S&N Design, Manhattan, Kansas.

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Kansas Main Street Design Manual

Part X Codes & Regulations

X. Codes and Regulations

A. Accessibility

The Americans with Disabilities Act of 1991 (ADA), www.ada.gov, is a federal law that protects the rights of persons with disabilities to have equal access to public services and accommodations. Privately owned public accommodations such as restaurants, clothing stores, motels, etc., are subject to the requirements of ADA. ADA information can be obtained from the U.S. Department of Justice, www.usdoj.gov, 800-514-0301 (Voice), 800-514-0383 (TDD).

The ADA Accessibility Guidelines (ADAAG) for Buildings and Facilities were amended in 2002 to make them compatible with ADA and they too affect public accommodations in Kansas. Kansas law provides for some waivers or modifications of the accessibility standards when a historic building's character is threatened by full compliance. Reference 28 CFR Part 35 or 28 CFR 36.405(B). Waivers or modifications for historic buildings are granted by the Kansas Historic Preservation Office, 6424 S.W. 6th Avenue, Topeka, Kansas 66615-1099, Phone: (785) 272-8681, Fax (785) 272-8682, or www.kshs.org or the Kansas Commission on Disability Concerns, Department of Labor, 1430 S.W. Topeka, Topeka, Kansas 66612-1897, Phone: (785) 296-1722, Fax (785) 296-4065, TDD (785) 296-5044, www.dol.gov/index.html

Private residences are exempt from the ADA. Although religious institutions and some private clubs may have components exempt from the ADA, these facilities do serve the general public and should strongly be considered for the ADA upgrades whenever possible. Although not exempt from the ADA, historic buildings may be granted exceptions in the way of alternatives to meeting the ADA requirements.

At such time as discussion with the local code enforcement officer is occurring regarding building code compliance issues, it is prudent to determine if the accessibility standards in the community adopted building code govern, or if they have been deleted from the code and supplanted by local ordinances/substituted with (ADAAG) 36CFR1191. Typically, using the more restrictive version of accessibility standards is prudent.

Typical issues with respect to accessibility of commercial or public buildings have to do with the following:

- Eliminating step (or steps) at the building entrance.
- Stairs or ramps to or within the building at a maximum 1:12 slope with a 5'-0" landing in the direction of travel every 30'.
- Door position as it relates to maneuvering area, swing, weight, thresholds and hardware.
- Toilet room accessibility: turning radius (minimum 5'-0"), transfer space, under the lavatory knee space.

- Drinking fountains: min. 2'-6" x 4'-0" at approach and proper mounting at 36" to spout and one hand control.
- Accessible route, aisles, floor surfaces.
- Signage, way finding.
- Emergency Warning Systems: Fire Alarms.
- Parking availability.

Photo 1: Example of improper “ramp” modification at building entry that still limits access.

Photo 2: Example of step-up at building entry that limits access.

One accessible entrance is required from an accessible route and/or accessible parking. If this accommodation cannot be "readily achievable," some owners of commercial buildings can provide signage and a door bell which alerts the proprietor of a business that someone requires assistance in entering.

Facilities located on floor levels that are not accessible, i.e., a meeting room on a second floor, can be substituted with equivalent facilities on an accessible level or in an adjacent accessible space along with signage directing individuals to the proper location.

A common difficulty in building interiors is corridors too narrow to provide the proper width for accessible doors and the "strike side dimension," which is typically 12" or 18" depending upon approach direction and door swing. Corridor walls in many instances are structural and cannot be moved. Allowances can be made by the State Historic Preservation office and/or local code officer in such cases. Door pull weight of a maximum of 5 pounds may be achieved with the closure tension being adjusted. Be aware however that if doors on a fire rated exit corridor will not close and latch due to the closure being "backed off" too much to reduce pull weight this violates the fire safety requirements of the building code. It is best to have a professional contractor provide these adjustments.

Door hardware, if it is to meet ADA requirements, must include a "lever" style handset. Lever style handsets are notorious for breaking and becoming mis-aligned because the pressure applied to the handle is off center during use and torsion is then applied to the mechanism. It is best to use a high grade of handset hardware even if it is more expensive as replacement costs will quickly exceed the initial first cost of the higher priced unit.

When installing door hardware use thresholds no higher than 1/2" with a 1:2 slope on each side. To control air infiltration due to a "lip" not being provided on the threshold, a door "sweep" attached to the inside face at the bottom of the door will help control unwanted air movement.

The ADA is very explicit in providing diagrams for means of accessibility and for providing alternative methods of compliance, particularly restrooms. Whenever possible the guidelines must be followed closely. "Alternative methods" and "reasonable accommodation" are measures allowed in specific situations. Your local code compliance officer can be of assistance or design assistance is provided through the Kansas Main Street program.

B. Life Safety Codes and Building Permits

In most Kansas communities a city staff person or group of staff individuals will have the responsibility of providing building code compliance review/inspection and the authority to issue building permits. In all major communities within the state full building code compliance offices are major components of city or county government. In many smaller communities code compliance duties are usually assigned to a staff individual who may

wear additional hats such as the public works director, fire chief, or even the city manager or mayor.

In large communities code compliance staff is well trained and current on adopted codes and ordinances which are in force in the community and require strict adherence to the codes for building construction. In smaller communities a building code may not have been adopted, or if it has, it may not be the most current edition and staff individuals may not be familiar with it.

Most Kansas communities which have adopted building, electrical, and mechanical code requirements will use one of the Uniform Building Codes issued by the International Conference of Building Officials (ICBO) within the past 10-20 years or will have adopted the 2000 or 2003 International Building Code. However, building code issue dates will typically be every 3 years, i.e. 1988, 1991, 1994, 1997 etc. The National Fire Protection Association (NFPA) Life Safety Code may also be in force in particular communities. Some may have adopted the 2003 Existing Buildings Code which is of significant assistance in remodeling projects. The National Electric Code and the latest edition of the Uniform Mechanical Code may be in force also.

When planning any alteration of an existing building or planning for a new building, such as infill in a downtown district, it is mandatory to contact the city offices to determine what building code requirements may need to be met for your project in order to obtain a building permit.

If it is unclear which codes, if any, are in force it is wise to design your project to the latest edition of accepted codes within the state. Typically this will be an edition of the International Building Code, National Electrical Code and Uniform Mechanical Code, or Life Safety Code.

Building and Life Safety Codes are enacted and adopted to protect human health, safety and welfare. Historically, fires and other forms of natural disasters, have taken a toll on human life and deaths have occurred because of inadequate construction or design methods employed in building construction.

Many buildings in historic or downtown areas may have been built according to codes in force at the time of construction but are inadequate by today's standards as they have not been upgraded over the years. Typical areas of concern relate to providing a path of safe exit travel from within the building to the exterior. Areas particularly subject to inadequacies are stairways, corridors, non-fire rated partitions and doors, lack of proper separation between adjacent buildings by properly constructed party walls, outdated and inadequate electrical systems, and improperly vented plumbing and heating systems.

The importance of adhering to building codes regardless of whether the community has adopted a code and/or enforces it, is paramount to saving lives and the historic nature of

the building that is being restored or rehabilitated.

Building codes are typically written to provide provisions based upon building construction type (wood, masonry, concrete, etc.), occupancy (assembly, office, educational, storage, etc.), location on the property (adjacent to property line; (x) feet - distance from property line, etc.), exiting and other considerations to include structural components, fire sprinkler systems, elevators, etc. It is important to know, as a project begins, which classification the building and expected or current occupancy fall within.

Typical considerations requiring attention are:

- Exiting
- Maximum Occupant Load
- Maximum Design Floor and Roof Loading Criteria

Most codes have provisions for alternative means of compliance to determine if a building is, or will be, safe for occupancy. These are included especially when considering compliance requirements for historic listing buildings. Documentation of the building's historic listing may be required prior to waivers or other exceptions being allowed. Similarly, most codes have allowed discretion by the local code enforcement official (if he/she is willing to use it) as to the degree of compliance necessary should a proposed use or modification make it no more hazardous than it has been.

Typically, once plans for a building modification or improvement have been reviewed, and if it is a commercial project or residential project of more than two units, it must bear the seal/stamp of a licensed engineer or architect in Kansas, before a building permit will be issued by the code enforcement official. There is typically a fee charged for the permit based upon the size (square footage) of the project or the anticipated cost of the project. Prior to application for a permit it is important to verify what the fee may be in order to budget for this expense as well. The building permit must be permanently affixed on the building during the entire construction process where it is visible by the public. Periodically the code enforcement official will/should conduct inspections, and may then require being notified of the need to inspect the project at critical points in the construction process, i.e., foundation installation, framing completion, roof installation, electrical installation, heating/air-conditioning installation, and final inspection in order to provide an occupancy permit which authorizes final use of the building by the owner for its intended use.

C. Hazardous Materials

Many building materials and construction/rehabilitation practices bring building occupants and workers into contact with hazardous materials. A few of the hazardous materials that are common to rehabilitation projects include lead in paint, solvents/cleaning solutions, asbestos in insulation and composite materials like vinyl asbestos floor tiles, wall and roofing shingles, wood and plaster dust, animal and bird feces, epoxy resins, and wood preservatives. If you are planning a rehabilitation project,

it is prudent to contact your county or state health department for information about protecting the people and environment from exposure to hazardous materials. For help in determining what hazardous materials you may find and how to deal with them, contact: The Kansas Department of Health and Environment District offices in Lawrence, Chanute, Dodge City, Salina, Hays, and Wichita or the Bureau of Waste Management, Department of Health and Environment in Topeka at (www.kdhe.state.ks.us).

In addition, P.C.B.'s (Polychlorinated Biphenyls), which are synthetic organic chemicals in yellow oily liquid or waxy solid forms found in mechanical and electrical equipment, paints, plastics and rubber products, among others, should be analyzed. Animal matter, decomposed dead birds, rodents, and associated feces in isolated locations should be treated as hazardous as inhalation of airborne organisms cause health risks. Radon, an odorless, colorless radioactive gas found in ground water and soils should be tested for, as when inhaled, it is hazardous.

Of the materials mentioned above those most likely to be encountered are asbestos and lead-based paint. Asbestos, which is hazardous to lungs, is found in many building materials in buildings built or remodeled prior to the 1970s, and if stable, is not hazardous. Only when it is loose (friable) does it become a health hazard. Decomposed or damaged asbestos materials, such as pipe wrapping in poor condition, etc., should be removed or encapsulated to reduce/eliminate the likelihood of microscopic fibrous material becoming airborne. Asbestos in solid materials such as floor tile which will remain and not be damaged or removed is safe to retain. It is when this material is broken, and the asbestos is removed from its solidifying base that it becomes harmful.

Lead-based paint likewise is commonly encountered in building renovations and repair of buildings dating prior to the late 1970s. The lead base in paint products contribute to their coverage and "hiding" capability. If the paint is stable and can be painted over, minimal risk is encountered. When it is loose or flaking and can be ingested or breathed in, it is a high risk situation. Documentation of the paint layers and testing of each will provide the necessary information regarding lead levels in the paint, as well as identification of original paint colors, treatments, stenciling, etc. Should removal be required, careful analysis and documentation is recommended. Possible abatement procedures for lead-based paint include encapsulation (painting over the lead-based material), entire or partial removal of the paint, or removal of the entire element which has been painted with lead-based paint, i.e., plaster and trim. These will usually be historic materials that may need to be retained.

All hazardous materials require proper disposal per local, state and federal guidelines. It is important to contact the local health agency, public works department, noxious weed department or the EPA office to obtain proper assistance in disposal methods.

Some or all of the materials mentioned herein may be present in a historic building and should be investigated and appropriate testing conducted. Although a sizeable task to complete, it is an important step to take prior to beginning any restoration or rehabilitation project for the owner and worker's sake. Always contact the Kansas

Department of Health & Environment (KDHE), your local health department, and code enforcement office to determine how hazardous materials should be handled.

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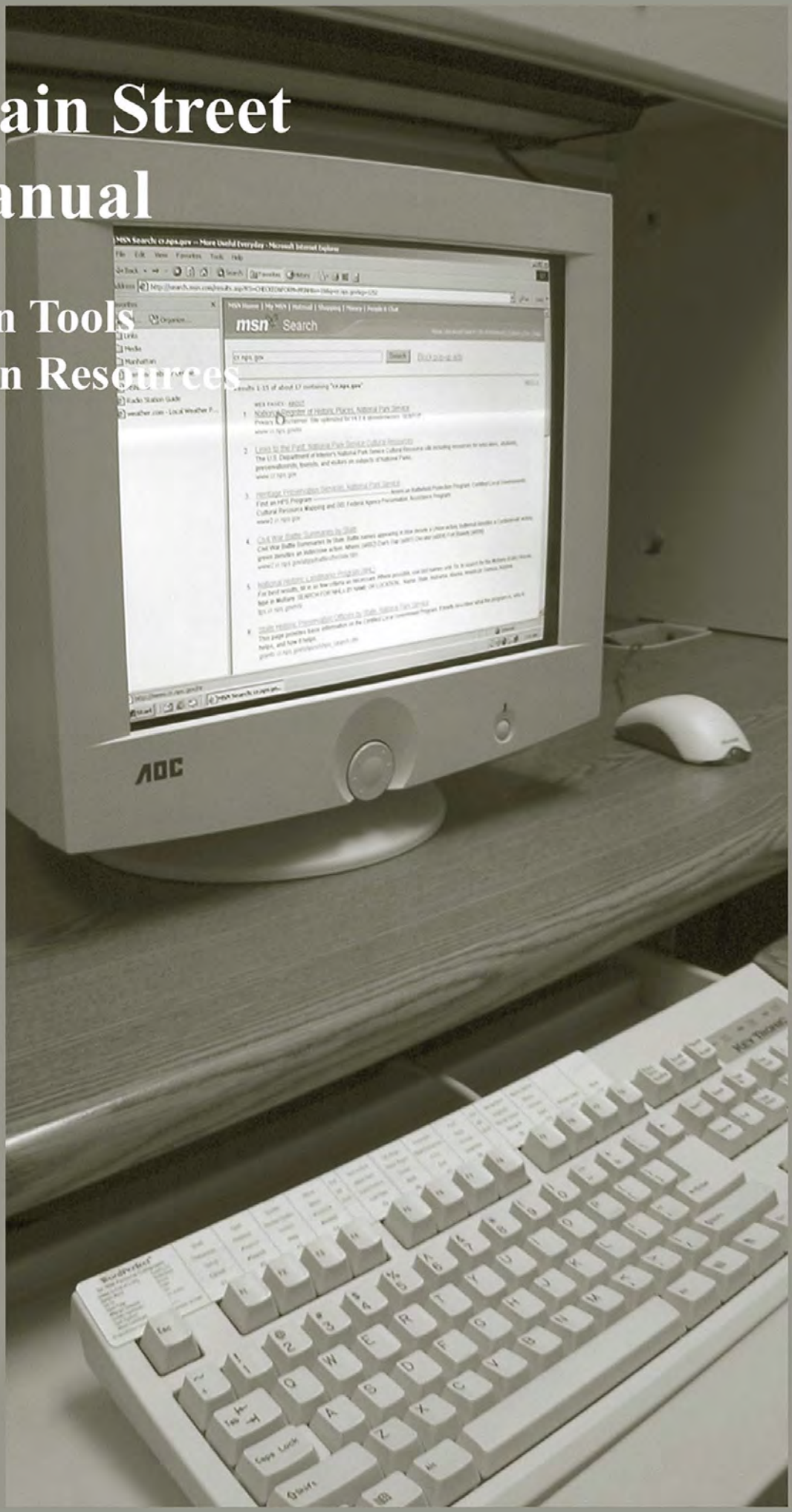
Kansas Main Street Design Manual

Part XI Design Tools
Part XII Design Resources



XI. Design Tools

The following assessment and checklist forms are provided to allow reproduction for as many buildings as necessary to be reviewed. The exterior building condition assessment form specifically guides the user on items to investigate to determine the initial scope of work required for rehabilitation. It should be used prior to working with the rehabilitation of existing building forms.

The rehabilitation of existing buildings checklist guides the user through each of the major topics for construction discussed throughout the manual. Likewise, the checklist for new construction allows those planning buildings for infill purposes to determine that the new building will conform to the general location and the commercial district into which it is being introduced.

EXTERIOR BUILDING CONDITION ASSESSMENT

Building Component	Notes on Condition (Good/Fair/Poor-Necessary Repairs)
Roof (look for pooled water, holes, cracks, worn areas, etc.)	
Gutters and Downspouts (look for cracks, leaks, missing or clogged areas)	
Upper Facade (Front) (look for cracks, holes, stains, spalling, bulges, peeling paint, loose mortar, etc.)	
Other Exterior Walls (Side/rear) (look for cracks, holes, stains, spalling, bulges, peeling paint, etc.)	
Upper Cornice (look for cracks, holes, open joints, stains, peeling paint, etc.)	
Upper Facade Windows (look for loose, cracked, or missing glazing, rotted wood, peeling paint, etc.)	
Storefront Cornice (look for cracks, holes, open joints, stains, peeling paint, etc.)	
Storefront Windows (look for open joints, missing pieces, rotted wood, loose or missing glazing, etc.)	
Doors (look for difficulty opening or closing, rotted wood, weather-stripping, cracks, etc.) **Bulkhead** (look for cracks, holes, peeling paint, open joints, rotted wood, spalling, etc.)	
Signs (look for worn areas, loose fasteners, cracks, holes, etc.)	
Awnings (look for worn areas, tears, holes, missing parts, bent frames, etc.)	
Other Exterior Ornament (look for missing and damaged areas)	
Other	

DESIGN GUIDELINES CHECKLIST - New Construction

Y	N	NA	GENERAL CONSIDERATIONS
			Context
☐	☐	☐	Relates to surrounding buildings
			Style
☐	☐	☐	Relates to traditional elements of historic commercial buildings
☐	☐	☐	Is contemporary design yet relates to neighboring buildings
☐	☐	☐	Complements (versus replicates) the historic architecture of area
			DESIGN GUIDELINES
			Context of the Street
			Setback/Continuous "Edge"
☐	☐	☐	Maintains consistent setback, flush with neighboring buildings
☐	☐	☐	Is not freestanding or surrounded by parking
☐	☐	☐	Does not involve curb cuts in core area
☐	☐	☐	On-site parking is accessed by side or rear of property
☐	☐	☐	Landscaping is used to maintain continuous edge if necessary
☐	☐	☐	Does not involve demolition of existing buildings
			Size and Shape
☐	☐	☐	Maintains size, scale, height, and vertical or horizontal orientation of traditional commercial buildings in the downtown district
			Rhythm
☐	☐	☐	Maintains rhythm of storefront bays, door and window openings created by neighboring buildings
			Regulating Lines
☐	☐	☐	Maintains the prevalent regulating lines of neighboring buildings
			Materials
☐	☐	☐	Uses appropriate building materials
			Color
☐	☐	☐	Uses "appropriate" colors
☐	☐	☐	Uses paint scheme appropriate to building
			Ornamentation
☐	☐	☐	Uses ornament in a way similar to traditional historic commercial buildings in district
			The Building Facade
			Composition
☐	☐	☐	Incorporates/relates to traditional components: storefront, upper facade, and cornice or cap
Y	**N**	**NA**	**Storefront**

☐	☐	☐	**Is pedestrian oriented**
☐	☐	☐	**Windows, doors, and bulkhead relate to neighboring buildings in size, proportions, and alignment**
☐	☐	☐	**Uses clear glass; consideration given to reducing heat gain**
☐	☐	☐	**Locates primary entrance facing the street**
☐	☐	☐	**Does not use solid wood or steel doors on storefront**
			<u>Signs</u>
☐	☐	☐	**Oriented to pedestrians or slow moving vehicles**
☐	☐	☐	**Placed in traditional location(s), not on upper facade**
☐	☐	☐	**Window signs do not obscure display area**
☐	☐	☐	**Uses appropriate materials**
☐	☐	☐	**Does not include back-lit sign**
☐	☐	☐	**Complements the colors of the building**
☐	☐	☐	**Is clear, concise, and easy to read**
			<u>Awnings</u>
☐	☐	☐	**Fits within the original window opening**
☐	☐	☐	**Does not obscure architectural features**
☐	☐	☐	**Uses appropriate materials**
☐	☐	☐	**Does not include a fixed valance**
☐	☐	☐	**Does not include a back lit awning**
			Rear Facades
			<u>General</u>
☐	☐	☐	**Service necessities (dumpsters, propane tanks, etc.) are screened from public view**
☐	☐	☐	**Buries any new utilities/service lines**
☐	☐	☐	**Body of rear facade uses primary building materials such as brick or is painted to resemble primary material OR is painted a neutral color to blend with primary material**
			<u>Customer Access</u>
☐	☐	☐	**Well maintained, inviting image**
☐	☐	☐	**Rear lighting**
☐	☐	☐	**Appropriate colors used for accents**
☐	☐	☐	**Signs and awnings follow guidelines outlined above**
			AMERICANS WITH DISABILITIES ACT
☐	☐	☐	**Owner is aware of the Americans with Disabilities Act (ADA) and the Americans with Disabilities Act Accessibility Guidelines (ADAAG), and has been advised to seek legal counsel regarding accessibility requirements**
			<u>Code Compliance</u>
☐	☐	☐	**Code Compliance Office has been contacted for project review, building permit and occupancy certificate requirements, etc.**

<u>DESIGN GUIDELINES CHECKLIST</u> - Rehabilitation of Existing Buildings

Y	N	NA	
			BUILDING MAINTENANCE
☐	☐	☐	**Condition assessment has been completed and maintenance issues are addressed in the design proposal**
			GENERAL CONSIDERATIONS
			Context
☐	☐	☐	**Relates to surrounding buildings**
			Style
☐	☐	☐	**Relates to traditional elements of historic commercial buildings**
			Existing Historic Fabric
☐	☐	☐	**Retains existing historic building fabric and details**
☐	☐	☐	**Removes existing cover-up materials**
☐	☐	☐	**Retains original openings**
			Research
☐	☐	☐	**Research has been conducted to determine the original building appearance and former alterations**
			DESIGN GUIDELINES - Context of the Street
			Setback/Continuous Edge
☐	☐	☐	**Maintains setback consistent with adjacent buildings**
☐	☐	☐	**Does not include curb cuts in core area**
☐	☐	☐	**Uses landscaping and other features to recreate an edge where the building edge is not continuous**
☐	☐	☐	**Does not involve demolition of existing buildings**
			Size and Shape
☐	☐	☐	**Maintains size, scale, height, and vertical or horizontal orientation of neighboring buildings**
			Rhythm
☐	☐	☐	**Maintains rhythm of storefront bays, door and window openings**
☐	☐	☐	**Regulating Lines** **Maintains the prevalent regulating lines in the context of the building in question (cornice or building cap, distinction between storefront and upper facade, upper windows, transom and display windows, and bulkhead)**
			Materials
Y	**N**	**NA**	**Retains existing historic materials**

☐	☐	☐	**Uses appropriate building materials**
☐	☐	☐	
			<u>Color</u>
☐	☐	☐	**Uses "appropriate" colors**
☐	☐	☐	**Uses paint scheme appropriate to building**
☐	☐	☐	**Does not involve painting of masonry not previously painted**
☐	☐	☐	**If masonry is to be re-painted, color resembles the natural color of the material**
			The Building Facade
			<u>Composition</u>
☐	☐	☐	**Retains/restores traditional components: storefront, upper facade and cornice**
			<u>Cornice</u>
☐	☐	☐	**Retains existing cornice/repairs as needed**
☐	☐	☐	**Replaces missing cornice**
☐	☐	☐	**Repairs deteriorated masonry and/or mortar as needed**
			<u>Upper Facade - Windows</u>
☐	☐	☐	**Maintains original masonry window openings**
☐	☐	☐	**Does not block in or cover window openings**
☐	☐	☐	**Window openings that have been downsized or covered are reopened**
☐	☐	☐	**Replaces missing windows with windows which resemble the style and profile of the original windows and fill the entire opening**
☐	☐	☐	**Uses clear glass**
			<u>Storefront</u>
☐	☐	☐	**Maintains original storefront opening**
☐	☐	☐	**Retains or replaces traditional storefront elements - a street level entry, large display windows, transom window, and bulkhead**
☐	☐	☐	**Uses appropriate materials**
☐	☐	☐	**Relates to windows, doors, and bulkhead of neighboring buildings**
☐	☐	☐	**Retains original size and proportions of display windows**
☐	☐	☐	**Restores display windows that have been downsized or covered**
☐	☐	☐	**Uses clear glass; considers reduction of heat gain**
☐	☐	☐	**Retains the size and proportion of the original transom opening**
☐	☐	☐	**If transom window is covered or has been removed, restores transom to match original size, proportions, and profile**
☐	☐	☐	**Maintains original storefront entrance**
☐	☐	☐	**Does not use solid wood or steel door on storefront**

Y	**N**	**NA**	
☐	☐	☐	**<u>Signs</u>**

- ☐ ☐ ☐ Oriented to pedestrians or slow moving vehicles
- ☐ ☐ ☐ Placed in traditional location(s), not on upper facade
- ☐ ☐ ☐ Fits within existing features on the building; does not obscure architectural details
- ☐ ☐ ☐ Window signs do not obscure display area
- ☐ ☐ ☐ Uses appropriate materials
- ☐ ☐ ☐ Does not include a back-lit sign
- ☐ ☐ ☐ Complements the colors of the building
  Is clear, concise, and easy to read

- ☐ ☐ ☐ <u>Awnings</u>
  Removes existing awnings that detract from the historic
- ☐ ☐ ☐ character of the building
- ☐ ☐ ☐ Fits within the original window opening
- ☐ ☐ ☐ Does not obscure architectural features
- ☐ ☐ ☐ Uses appropriate materials
- ☐ ☐ ☐ Does not include a fixed valance
  Does not include a back lit awning

Rear Facade

- ☐ ☐ ☐ <u>General</u>
  Service necessities (dumpsters, propane tanks, etc.) are screened
- ☐ ☐ ☐ from public view
  Body of rear facade painted to match primary building materials (brick or stone) OR a neutral color to blend with natural colors

- ☐ ☐ ☐ <u>Rear Access</u>
- ☐ ☐ ☐ Well maintained, inviting image
- ☐ ☐ ☐ Rear lighting
- ☐ ☐ ☐ Appropriate colors used for accents
  Signs and awnings follow guidelines outlined above

- ☐ ☐ ☐ AMERICANS WITH DISABILITIES ACT
  Owner is aware of the Americans with Disabilities Act (ADA) and the Americans with Disabilities Act Accessibility Guidelines (ADAAG), and has been advised to seek professional counsel regarding accessibility requirements

- ☐ ☐ ☐ <u>Code Compliance</u>
  Code Compliance Office has been contacted for project review, building permit and occupancy certificate requirements, etc.

XII. Design Resources

A. Financing

Streetscape improvements can be financed in a variety of ways. Traditionally, public improvements are financed jointly by the public and private sector, often through a benefit district that assesses an annual fee to property owners or tenants. Due to tight city budgets, and businesses' reluctance to commit to an annual assessment, many communities are developing creative alternatives to finance public improvements. Individual elements of the plan (light fixtures, trees, benches, etc.) can be "sold" to individuals, groups, and organizations. Sale of personalized bricks is also a common approach. Communities have looked to power companies for subsidizing new lights or upgrading utilities, and sometimes grant funds can be accessed through Community Development Block Grants (CDBG) or Department of Transportation programs.

- Buildings built prior to 1937 and not listed in the National Register are eligible for a 10% tax credit under the Federal *Investment Tax Credit for Substantial Rehabilitation of Certified Historic Buildings*.
- In April, 2001, the State of Kansas enacted a State Tax Credit program that provides a *25% tax credit* for substantial rehabilitation of certified historic buildings.
- Buildings listed in the Register of Historic Kansas Places may qualify for grant funds through the Kansas *Heritage Trust Fund*.
- The Kansas State Historical Society provides *federal pass-through grants* for historic building surveys and preservation planning activities.
- The National Trust for Historic Preservation administers many *matching grant programs*.
- The Kansas Downtown Redevelopment Program encourages entrepreneurs to locate their businesses and invest in central business districts, as well as distressed neighborhoods, by offering property tax relief in areas designated by local governments. Contact your local city governmental entity to see if this program is available in your community. You may also contact the Kansas Department of Commerce, Community Development Division, for further information.

B. Web Site Resources

- Recent Past Preservation Network

  www.recentpast.org

  The Recent Past Preservation Network is a valuable resource for building public education and awareness of an often misunderstood and underappreciated era of design. As of January 2003, 2,332 of the nearly 76,000 listings in the National Register of Historic Places have been nominated under Criteria Consideration G, which states that a property achieving significance within the past fifty years is eligible if it is of exceptional importance.

Exceptional importance does not require that the property be of national significance but is a measure of a property's importance within the appropriate historic context, whether the scale of that context is local, state, or national. The necessary perspective to determine that the property is exceptionally important can be provided by scholarly research and evaluation, and must consider both the historic context and the specific property's role in that context.

- Save America’s Treasures

  National Trust for Historic Preservation

  www.nationaltrust.org

  The National Trust for Historic Preservation is a privately funded non-profit organization that provides leadership, education, and advocacy to save America's diverse historic places and revitalize our communities.

- Society for American Archaeology (SAA)

  www.saa.org

  The mission of the SAA is to expand understanding and appreciation of humanity's past as achieved through systematic investigation of the archaeological record. The society leads the archaeological community by promoting research, stewardship of archaeological resources, public and professional education, and the dissemination of knowledge. To serve the public interest, SAA seeks the widest possible engagement with all segments of society, including governments, educators, and indigenous peoples, in advancing knowledge and enhancing awareness of the past.

- The Society of Architectural Historians (SAH)

  www.sah.org

  The (SAH) and its members invite the support and active participation of all who share its interest in architecture -- past, present, and future. Founded in 1940, the Society encourages scholarly research in the field and promotes the preservation of significant architectural monuments that are an integral part of our worldwide historical and cultural heritage.

- Theatre Historical Society of America

  www.historictheatres.org

  For 35 years, The Theatre Historical Society of America has been dedicated to documenting the rich heritage of historic theatres in the United States -- from 19th century opera houses, early nickelodeons, small town and neighborhood

theatres, to ornate movie palaces, drive-ins, and even early multiplexes.

The Theatre Historical Society's American Theatre Architecture Archive is the largest such resource facility of its kind in the United States dedicated to preserving the architectural, cultural, and social history of America's theatres. It contains information on more than 13,000 theatres, primarily in the United States. Every period and style is represented: 19th century opera houses, nickelodeons, vaudeville "houses," small town and neighborhood theatres, open-air theatres, drive-ins, and giant "movie palaces."

Holdings consist of photographs, slides, negatives, books, periodicals, magazines, clippings, corporate and business records, playbills and programs, blueprints, drawings, postcards, supplier and trade catalogs, architectural artifacts, theatre furnishings, ushers' uniforms, and countless other items relating to theatres and their history.

- Vernacular Architecture Forum

  www.vernaculararchitectureforum.org

  Scholars and field professionals now apply the term "vernacular architecture" to traditional domestic and agricultural buildings, industrial and commercial structures, twentieth-century suburban houses, settlement patterns and cultural landscapes. The Vernacular Architecture Forum was formed in 1980 to encourage the study and preservation of these informative and valuable material resources.

- Advisory Council on Historic Preservation

  www.achp.gov

  The Advisory Council on Historic Preservation is an independent Federal agency that provides a forum for influencing Federal activities, programs, and policies as they affect historic resources.

- American Association for State and Local History

  www.aaslh.org

  The American Association for State and Local History provides leadership service and support for its members who preserve and interpret state and local history in order to make the past more meaningful in American society.

- American Planning Association (APA)

  www.planning.org

  The APA is a nonprofit public interest and research organization representing 33,000 practicing planners, officials, and citizens involved with urban and rural planning issues. Sixty-five percent of the APA's members work for state and local government agencies. These members are involved, on a day-to-day basis, in formulating planning policies and preparing land-use regulations. The APA's objective is to encourage planning that will meet the needs of people and society more effectively.

- Association for Preservation Technology International (APT)

  www.apti.org

  The APT is the premier cross-disciplinary organization dedicated to promoting the best technology for conserving historic structures and their settings.

  With members in 28 countries, the APT connects a network of architects, conservators, tradespeople, consultants, planners, curators, landscape architects, engineers, developers, educators, engineers, historians, apprentices, and students.

- Campbell Center for Historic Preservation Studies

  www.campbellcenter.org

  The Campbell Center offers continuing education to meet the training needs of individuals who work to preserve historic landscapes and cultural, historic, and artistic properties.

- Canadian Heritage Information Network (CHIN)

  www.chin.gc.ca

  The CHIN and Canadian museums work together to strengthen our collective ability to create, present, and manage Canadian digital content. This collaboration has resulted in CHIN's internationally valued web site for heritage professionals, and the highly successful VMC portal at virtualmuseum.ca.

- DOCOMOMO International

  www.docomomo.com

  Over the last decades, the architectural heritage of the modern movement appeared more at risk than during any other period. This built inheritance glorifies the dynamic spirit of the Machine Age. At the end of the 1980s, many modern masterpieces had already been demolished, or had changed beyond recognition. This was mainly due to the fact that many were not considered to be heritage, that their original functions had substantially changed, and that their technological innovations had not always endured long-term stresses.

  Docomomo's mission is to: 1) act as watchdog when important modern movement buildings anywhere are under threat; 2) exchange ideas relating to conservation technology, history, and education; 3) foster interest in the ideas and heritage of the modern movement; and elicit responsibility towards this recent architectural inheritance.

- International Council of Monuments and Sites (ICOMOS)
  www.icomos.org

  The ICOMOS is an international non-governmental organization of professionals dedicated to the conservation of the world's historic monuments and sites.

  The United States National Committee of the International Council on Monuments and Sites (US/ICOMOS) fosters heritage conservation and historic preservation at the national and international levels through education and training, international exchange of people and information, technical assistance, documentation, advocacy and other activities consistent with the goals of the ICOMOS and through collaboration with other organizations. The US/ICOMOS membership includes professionals, practitioners, supporters, and organizations committed to the protection, preservation, and conservation of the world's cultural heritage. The US/ICOMOS is the international non-governmental organization dedicated to the preservation and conservation of the world's cultural heritage.

- National Alliance of Preservation Commission (NAPC)

  www.uga.edu/napc

  "To build strong local preservation programs through education, training, and advocacy."

  The NAPC is the only organization devoted solely to representing the nation's preservation design review commissions. The NAPC provides technical support and manages an information network to help local commissions

accomplish their preservation objectives. The Alliance also serves as an advocate at federal, state and local levels of government to promote policies and programs that support preservation commission efforts.

- The National Archives and Records Administration (NARA)

  www.archives.gov

  The NARA, an independent Federal agency, is America's national recordkeeper. Our mission is to ensure ready access to the essential evidence that documents the rights of American citizens, the actions of Federal officials, and the national experience.

- National Center for Preservation Technology and Training (NCPTT)

  www.ncptt.nps.gov/

  The NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training.

  The NCPTT, created by Congress, is an interdisciplinary program of the National Park Service to advance the art, craft, and science of historic preservation in the fields of archaeology, historic architecture, historic landscapes, objects and materials conservation, and interpretation. The NCPTT serves public and private practitioners through research, education, and information management.

- National Main Street Center of the National Trust for Historic Preservation

  www.mainst.org

  The Main Street program is designed to improve all aspects of the downtown or central business district, producing both tangible and intangible benefits. Improving economic management, strengthening public participation, and making downtown a fun place to visit are as critical to Main Street's future as recruiting new businesses, rehabilitating buildings, and expanding parking. Building on downtown's inherent assets -- rich architecture, personal service, traditional values, and most of all, a sense of place - the Main Street approach has rekindled entrepreneurship, downtown cooperation, and civic concern. It has earned national recognition as a practical strategy appropriately scaled to a community's local resources and conditions. And because it is a locally driven program, all initiatives stem from local issues and concerns.

- Heritage Preservation

  www.heritagepreservation.org

  Heritage Preservation works to ensure the preservation of America's collective heritage. Programs and publications provide advice and guidance on the proper care and maintenance of historic documents, books and archives, works of art, photographs, architecture, monuments, anthropological artifacts, historic objects and family heirlooms, and natural science specimens.

  It works with its members—the nation's leading museums, libraries and archives, historic preservation organizations, and historical societies—to inform the public of the need to preserve our collective heritage.

- Heritage Preservation Services

  National Park Service

  www2.cr.nps.gov/

  Heritage Preservation Services, National Park Service, helps our nation's citizens and communities identify, evaluate, protect, and preserve historic properties for future generations of Americans. Located in Washington, D.C., within the National Center for Cultural Resources, the National Park Service provides a broad range of products and services, financial assistance and incentives, educational guidance, and technical information in support of this mission. Its diverse partners include State Historic Preservation Offices, local governments, tribes, federal agencies, colleges, and nonprofit organizations.

- National Preservation Institute (NPI)

  www.npi.org

  The NPI is a nonprofit 501(c)(3) organization offering specialized information, continuing education, and professional training for the management, development, and preservation of historic, cultural, and environmental resources.

  Founded in 1980 as a nonprofit organization, NPI offers seminars in historic preservation and cultural resource management. The NPI is proud to serve a broad spectrum of professionals from both the government and private sectors by providing preservation information, knowledge, and skills to train and guide the stewards of this nation's historic and cultural places.

- Partners for Sacred Places

  www.sacredplaces.org/

  Partners is the only national, nonsectarian, nonprofit organization devoted to helping congregations and their communities sustain and actively use older and historic sacred places.

C. Glossary of Terms

Adaptive Use: A building or structure which is being used for a purpose different than the original. Typically, structural or design changes are made for it to function as a new use.

Barrier-Free Design: Accommodates individuals with visual, hearing, or physical impairment to mobility.

Certified Local Governments: Local government entities certified or approved by a State Historic Preservation Office (SHPO), which has appointed a committee to monitor the survey/inventory of historic resources, to review the community for historically significant structures, and develop/maintain community planning and education programs.

Demolition by Neglect: A building which has fallen into a state of disrepair by an owner and it becomes necessary or desirable to demolish it.

Design Criteria: Regulations, requirements or recommendations, depending upon the level of community control, regarding the compatibility of building design within a community or historic district. Usually in handbook format illustrating "do's and don'ts" for the property owner. A "Design Review Committee" may have authority to administer the design criteria.

Historic District: A term used when referring to a neighborhood, area or region recognized by national, state, or local governments as historic.

State and Local Historic Preservation Programs: Preservation programs funded by state or local governments and/or conducted/sponsored by a state or local government entity.

Historic Registers: A local, state, national, or international list of designated sites, districts, buildings, or objects of historic significance.

Infill: An open lot(s) or vacant property within a built-up commercial or residential area for new construction or development.

Mixed Use: Refers to a range of authorized uses for buildings/structures in a particular area typically designated by zoning ordinances.

Definitions for Historic Preservation Project Treatments

The following definitions are provided for treatments that may be undertaken on

historic properties listed in the National Register of Historic Places and are derived from the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

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